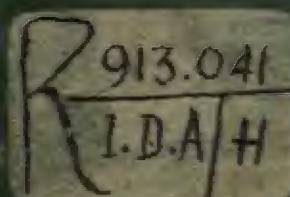


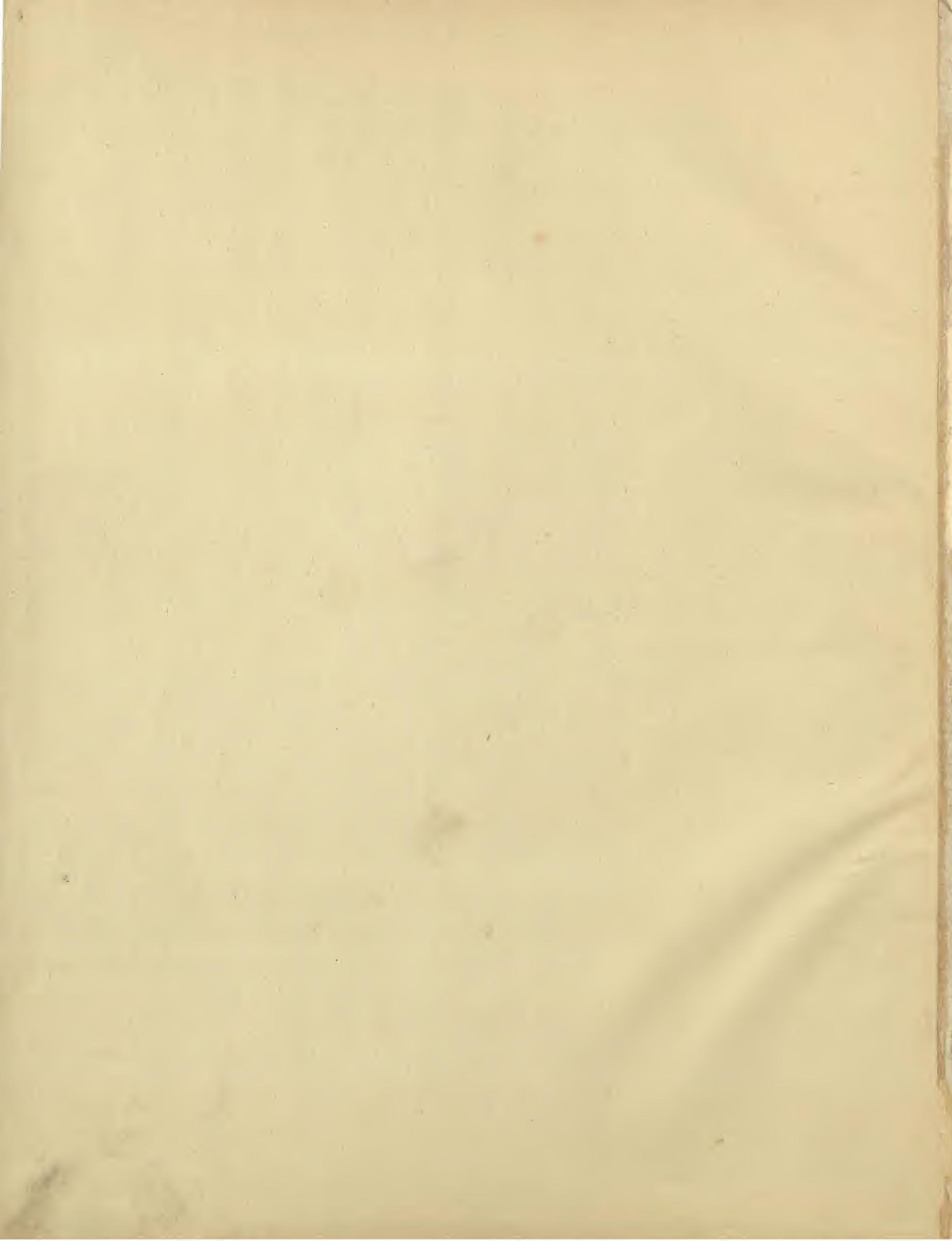
ANNUAL REPORT  
OF THE  
ARCHÆOLOGICAL DEPARTMENT  
OF  
HIS EXALTED HIGHNESS THE NIZAM'S DOMINIONS



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1927-28 A.C.

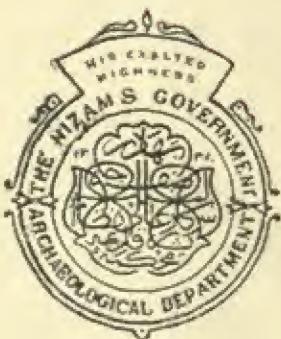


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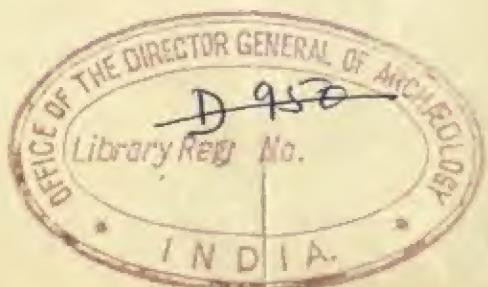


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*Proceedings of the Government of His Exalted Highness the Nizam  
in the Judicial, Police, and General Departments (Archæological)*

No.  $\frac{11}{4}$  Miscellaneous

DATED, HYDERABAD-DECCAN, { 11TH ABĀN, 1338 F.  
16TH SEPTEMBER, 1929 A.C.

SUBJECT

**Review of the Report on the working of the Archæological Department  
for the year 1337 Fasli (1927-28 A.C.)**

*Personnel.*—Mr. G. Yazdani remained in charge of the Department except for three months when he was on special duty in connection with the compilation of the *Ajanta Album* and again for about two and a half months at the end of the year when he was deputed by Government as a special delegate to attend the XVIIth International Congress of Orientalists at Oxford and where he had the privilege of acting as Secretary of the Art section of the Congress. During his absence, Mr. Sreenivas, the Assistant Director, officiated as Director.

*Tours.*—The Director was on tour for forty-eight days during the year in the Aurangabad, Bidar, Nalgonda, and Mahbubnagar Districts. He also accompanied the Princes on the occasion of their visits to Bidar and Gulbarga. The Assistant Director was on tour for fifty days in the Karimnagar and Aurangabad Districts. He also visited Bidar in connection with the location of the proposed Railway Station there and attended the Annual Meeting of the Numismatic Society at Bombay.

*Monuments Surveyed.*—The monuments in the town of Nalgonda as well as those at Pangal were surveyed by the Director during the year. Full descriptions of these monuments are given in the report.

*Conservation.*—Important repairs were carried out to the Caves at Ellora during the year under review. At Khuldabād, several important tombs were thoroughly conserved and minor repairs were carried out to other monuments. Considerable progress was made during the year in clearing the jungle from the walls and buildings in the Daulatabād Fort, and the parapet of the steps leading to the Bārādari was rebuilt. The jungle around the old Hammām of Muhammad Tughluq was thoroughly cleared. The passage between Caves III and IV at Ajanta was repaired, the drainage of the footpath in front of the Caves was improved as also the passage to Cave I. Proposals for a thorough repair of the monuments at Bidar were submitted to Government and a grant of Rs. 25,000 per annum has been sanctioned for five years. Special repairs were also carried out to the temple at Palampet.

*Epigraphy.*—In the domain of Moslem epigraphy eleven important tablets which were lying neglected at Raichur were acquired. The tablets have been

removed to Hyderabad and their contents are being deciphered. They will be published shortly with suitable notes in the *Epigraphia Indo-Moslemica*.

In the field of Hindu epigraphy two inscriptions were found by Mr. Sreenivas, the Assistant Director, during his tour in the Karimnagar District in the Canada-Telugu characters. One of these inscriptions gives the date 1092 *Saka* (1171 A.C.), and mentions the name of the Kakatiya King, Paratap Rudra. The other inscription is being deciphered. Both the inscriptions will be published with suitable notes in the *Hyderabad Archaeological Series*.

*Numismatics*.—884 Coins were acquired during the year for the Department; of these 168 were of gold, 273 silver, and 443 copper.

*Publications*.—The *Annual Report* of the Department for 1336 Fasli (1926-27 A.C.), and the *Inscriptions of Nagai*, Monograph No. 8 of the *Hyderabad Archaeological Series*, were published during the year. The printing of the *Ajanta Album* is making good progress. The book on 'Mandu' was also published during the year. In addition to these the Director edited Fasc. 2 of Vol. III of *Shāh Jahān Nāmah* for the *Bibliotheca Indica Series* of the Asiatic Society of Bengal and also contributed two articles on the inscriptions of the Dominions to the *Epigraphia Indo-Moslemica*.

*Photographs and Drawings*.—Thirty-two Photographs and four architectural drawings were prepared and four subjects of Ajanta and eight subjects of the Ellora frescoes were copied during the year. The Department proposes to publish a set of the pictorial postcards of the Ajanta and Ellora frescoes.

*Expenditure on Conservation and Maintenance*.—The total expenditure on the conservation of monuments during the year under review was Rs. 9,845 as against Rs. 25,371 in the previous year. As in addition to the usual grant a sum of Rs. 25,000 per annum will be provided for five years for the repairs of the monuments at Gulbarga, Bidar, and Warangal, it is hoped that the Public Works Department will pay more attention to this matter in future. The expenditure on the maintenance of the Department during the year under review amounted to Rs. 55,966 as against Rs. 59,659.

In addition to the above, a sum of Rs. 14,463 was spent during the year on the printing of the *Ajanta Album*.

*Conclusion*.—In conclusion, His Exalted Highness the Nizam's Government have great pleasure in recording their appreciation of the excellent work of Mr. Yazdani and the progress the Department is making under his supervision.

(By Order)

(Sd.) AKBAR YAR JUNG,  
Secretary to Government, Judicial, Police,  
and General Departments

*Copy forwarded to :—*

- (1) The Sadrul Miham of Peshi to His Exalted Highness.
- (2) The Secretary to His Excellency the President, Executive Council.
- (3) The Secretary to Government, Political Department.
- (4) The Secretary to Government, Financial Department.

- (5) The Secretary to Government, Revenue Department.
- (6) The Secretary to Government, Public Works Department.
- (7) The Director of Archaeological Department.
- (8) The Superintendent, Government Press, for publication in the  
*Jarida*.

No. 588

FROM

GHULAM YAZDANI, Esq., M.A.,

*Director, Archaeological Department,*

*Hyderabad-Deccan.*

To

THE SECRETARY TO GOVERNMENT,

*Judicial, Police, and General (Archaeological) Departments.*

*Dated, Hyderabad (Deccan) the 18th May, 1929.*

SIR,

I have the honour to enclose herewith two copies of the Annual Report of the Department for the year 1337 F. (1927-28 A.C.).

I am also enclosing herewith a set of the photographs illustrating the Report.

I have the honour to be,

SIR,

Your most obedient servant,

G. YAZDANI,

*Director of Archaeology*

# Annual Report of the Archæological Department, Hyderabad State

for

1337 F. (1927-28 A.C.)

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There was no change in the personnel of the Department excepting when, <sup>Personnel</sup> for a period of three months—24th Urdibihisht to 23rd Amurdād, 1337 F. (28th March to 28th June, 1928), the Director was on special duty in connection with the compilation of the forthcoming *Ajanta Album*. He was also away from Hyderabad from the 10th Shahriwar till the end of the year, when he went as a Government delegate to attend the XVIIth International Congress of Orientalists at Oxford. He had the privilege of acting as Secretary of the Art Section of the Congress and of also reading a paper on the *Frescoe Paintings of Ellora*, which was illustrated by a number of Colour copies of the Frescoes. In appreciation of the work carried out by the Archæological Department of His Exalted Highness the Nizam's Government, in preserving and copying faithfully the frescoes of Ajanta and Ellora, the Congress at their final general meeting passed unanimously a resolution in which they applauded the enlightened policy of His Exalted Highness the Nizam in this matter. The paper on the *Frescoes of Ellora* is included in this report as Appendix A.

The Assistant Director, Mr. Streenivas, officiated for the Director during the periods he was on special duty.

The Director was on tour for forty-eight days, of which he spent three <sup>Tours</sup> weeks at Ajanta and Ellora in connection with the compilation of the *Ajanta Album*. During his tours, besides Ajanta and Ellora, he visited the monuments in the Bidar, Nalgonda, and Mahbubnagar Districts. He also had the privilege of accompanying the Princes once to Bidar and another time to Gulbarga and showing them round the monuments in those places. The Princes were pleased to express their appreciation of the care bestowed on the preservation of the monuments.

The Assistant Director was on tour for fifty days, which included tours in the Karimnagar and Aurangabad Districts. He went to Bidar in connection with the proposed location, near the famous Tomb of 'Ali Barid, of a station for the new Railway to Bidar, about which the Judicial Secretariat had called for a report. He also attended the Annual Meeting of the Numismatic Society of India, held at Bombay.

The details of the tours of the Director and Assistant Director are published herewith as Appendix D.

**Monuments  
surveyed**

At Nalgonda the Director surveyed the monuments in the town as well as those at Pangal, which is situated about two miles to the north-east of Nalgonda. The principal monument at the town is a Fort built on the summit of a precipitous hill. There is not much level space at the top of this hill, and the Fort seems to have been resorted to only as a refuge against invaders, who could easily have been crushed by throwing missiles or rolling down heavy stones from the walls. The Fort was originally built by the Hindu Rajas, for the architecture of the walls<sup>1</sup> is pre-Moslem, but the machicoulis seem to have been added by the Musalmans after guns came into use.

Another architectural survival worthy of notice at Nalgonda is a monolithic pillar, fixed to a platform, above which it rises 41 ft. The pillar is square to a height of 2' 6" above the platform<sup>2</sup>; but higher up it becomes octagonal, the width of each facet being a little over a foot. The builders in order to keep this lofty and heavy monolith firmly in position, as it is to this day, must have kept 10 or 12 ft. of its length under ground. The pillar is perhaps the tallest of its kind in the Dominions and is typical of the skill of the Deccan masons in handling huge blocks of masonry.<sup>3</sup> In the Mediaeval temples, such as at Palampet, Pillalmari, and Nagulpad, huge slabs measuring up to 12 or 14 ft. in length, 3 or 4 ft. in depth, and 1½ to 2 ft. in thickness have been commonly used in the floors and sometimes also in the walls, and one can only wonder how with manual labour and the simple devices of those days, which comprised only ropes and pieces of wood, they could manipulate such enormous weights.

As around the pillar some huts with tiled roofs have been built in recent times, it has been proposed by the Department to acquire these houses and demolish them in order to keep sufficient clear space around the pillar. It has also been proposed to extend the platform to which the pillar is fixed, and for the safety of the latter to strengthen its foundation by masonry work.

At Pangal along the old dam there are two temples, one of which is in use and the other is desolate; but the latter has some magnificent specimens of sculpture and here it will be noticed first. The plan of the temple is somewhat unusual and the building seems never to have been finished (Plate IIIa). There is a large rectangular hall, measuring 85 ft. long and 40 ft. deep, which is divided, north to south, into four aisles by rows of exquisitely carved pillars. At the eastern and western ends of the hall are shrines, three being towards the west and only one towards the east (Plate I). On entering the hall from the north and passing beyond two transversal rows of pillars the visitor will notice a pair of shrines, one built to his right and the other to his left. The shrine to the right (*i.e.*, towards the west) has a small *mandap*, enclosed by four pillars in front of it. The carving of the pillars, as also of the architraves and

<sup>1</sup> They are built of large blocks of masonry of irregular shape, without mortar.

<sup>2</sup> The square sides of the pillar near the surface of the platform measure 2 ft. 3 in. each way.

<sup>3</sup> Mr. Sreenivas has noticed another pillar of this kind at Nagpur; but it is a little smaller than its Nalgonda rival. *Infra* p. 7.

the ceiling of the *mandap*, is of a very high order and represents the high-watermark reached by the Brahmanical sculpture at this period. The scenes depicted consist of episodes from the *Ramayana*, *Puranas*, and other religious books. On the pillars of the *mandap*, the abduction of Sita, Vishnu resting on the serpent, Vishnu taking the giant stride, and gods churning the ocean are represented. In the ceiling, Siva dancing the *tandava*, the Eight Gods with their vehicles, bull, ram, *garuda*, etc., and other similar subjects are carved. In the middle of the *mandap* the effigy of a bull of considerable size is placed; this again is a fine piece of workmanship.

The plan of each of the two shrines referred to above, consists of a vestibule, an ante-chamber, and a cella, which has a *yoni* and *linga* in the shrine towards the west, but that towards the east bears no icon. The doors of the ante-chambers and the cellas of these shrines have beautiful screens and friezes, all carved in polished black stone.

Proceeding two transversal rows of pillars further south the visitor will notice an empty chamber to his right. This was planned to be the middle shrine of this side of the temple, but the shrine was never completed. Proceeding gain towards the south and passing beyond two lines of columns the visitor will come across another shrine the plan of which comprises a vestibule, ante-chamber, and cella. This shrine also is somewhat incomplete and it bears no icon.

The temple has another entrance from the south, where the effigies of two elephants may be seen. The spires (*sikharas*) of the shrines seem to have been rebuilt in modern times, but mouldings of the base and the lower walls are to a considerable extent preserved and their variety and richness are absolutely marvellous. The vertical lines of scrolls with figurine interspersed between them is a new feature of the decoration of this temple, for in the Mediæval temples of the Deccan the usual plan is to arrange the figurine in horizontal courses, parallel to the base of the building (Plate IIIa).<sup>1</sup> The artistic effect is extremely charming and the little fat figures, resembling the *ganas* of the Buddhist sculpture, frolicking in the branches, or the dwarfish elephant god, Ganesha, sometimes dancing, sometimes squatting and eating the sweet balls, and sometimes riding on his ridiculous vehicle, a rat, show great comic sense on the part of the artist (Plate VI). The sculptures also exhibit a highly developed technique and some of the female figures, as regards grace of pose and sense of proportion, will bear comparison with the best specimens of the Brahmanical art (Plate VI). Owing to the court of the temple being in a neglected condition, it has been proposed to Government that the building should be fenced round and the unsightly mud walls demolished and cleared. Loose stones and rank vegetation should also be removed and the site thoroughly tidied up.

To the east of this temple there is another dedicated to Venkateshvara. It is built of a greyish stone and has a high plinth but the carving is plain. The

<sup>1</sup> The device, although new for the exterior of this temple, is not extraordinary, for it is often to be noticed in the inner perforated screens of the Deccan shrines.

temple consists of a hall (41 ft. 8 in. by 32 ft. 9 in.), an ante-chamber (nearly 14 ft. square), and a shrine (14 ft. 6 in. square). The spire of the temple has been rebuilt and the modern figures, done in plaster, are monstrous. The lower walls of the building, however, are old and show neat workmanship.

Inside the shrine there are a bronze image and a staff, which again are modern. The temple has a small *chhatri* (pavilion) in front of it.

Further east, to the south of the embankment, is another temple, associated with the name of Sailasomeshvara. It has two inscriptions<sup>1</sup>, one of which is carved on a pillar and the other on a jamb. The plan of the temple is star-shaped, and it has shrines<sup>2</sup> towards the north, east, and west, while towards the south there is a portico which is seven steps high and gives access to the hall of the temple. The latter is square in plan (27 ft. each way) and in its centre a small *mandap* has been marked out by the insertion of four pillars of black stone. The spire of the temple is modern, consisting of tiers of receding surfaces worked out in plaster.

To the north of the temple is a cistern with masonry sides.

The visitor when making a pilgrimage to these temples may feel tempted to refresh his eye by the vast expanse of the Pangal tank. The *band*, which is a colossal work of old engineering, has been repaired at various times, and a black tablet bearing an inscription in Persian and Telugu records repairs executed in 958 H. (1551 A.C.) during the reign of Ibrâhim Qutb Shâh.<sup>3</sup> The name of the tank, as

<sup>1</sup> The inscriptions are dated 958 II and 1472 saka.

<sup>2</sup> Each of these shrines is 8' 8" square.

<sup>3</sup> The Persian and Telugu texts of the inscriptions are as follows:—

*Persian Text*

قطب شاه

ابو المظفر سلطان

در تاریخ چهاردهم شهر رمضان

البارک سنه ٩٥٨ حضرت پناهی

نقابت دستگاهی سید شاه میر بن

المرحوم سید احمد طباطبائی اصفهانی

کالوہ حوض پانگل که بعد از سالها حراب شده

بره از جهہ نواب زر خروج کرد و معمور ساخت

و کسی که کالوہ مذکور را مشقت کرد و اهتمام نمود

رحمت الله بن عبد الكریم خوانشامی (?) و از ایندای

کفتوه ..... اند و ..... تاحد ندی کشنا از کالوہ و حوض .....

در قصبه پانگل چکیده گشت .....

و در نهضت حوض حصه (?) مسلمان و .....

..... باد سنه ٩٥٨ .....

*Translation*

During the reign of Abul Mugaffar Sultan Qutb Shâh (Ibrâhim), on the 14th of Ramadân, 958 H. (15th September, 1551 A.D.) His Honour (lit. His Refuge), the wielder of authority, Sayyid Shâh Mir Isfahâni, son of Sayyed Ahmad Tabatabâ'i (may he be blessed!) rebuilt the embankment of the Pangal tank, which had fallen out of repair through age, and spent money (on this work) for recompense in the next life. The person who worked hard and supervised (the repairs) was Rahmat Ullah, son of 'Abdul Karim Khwâñ Shâhi (?). The embankment was breached from....to the boundary of the river Krishna and waters flowed from the tank through the breach (of the dyke) to the town of Pangal....The share of Musalmans from (the lands of) the tank.....remain.... 958 H. (1551 A.D.).

given in the Telugu version of this inscription, is Udaya Samudram, and it is stated that the proceeds of the land irrigated by the tank were distributed between the king, the subjects, and the army (*Turakas*). The Telugu text of the inscription has kindly been deciphered by Rai Bahadur Hira Nand Sastri, and it will be published along with the Persian version in the next number of the *Epigraphia Indo-Moslemica*.<sup>1</sup>

*Telugu Version*

1 Sri[ ||\*] Svasti Sri Jay=ābhyudaya Śālivāha-  
 2 na-Śaka-varushambuūn 1472 yagunāti Pramō.  
 3 da-saḥvatsara Māgha śu. 15 Bhaumavāraḥ | Śrima-  
 4 n-mahāmaṇḍalēśvara Yiburāhīm Kutubū  
 5 Sa rājyamu-seyamgānu vāri maīnnana-sabhi-  
 6 kumhū Sayidu Sādātu Sayidu Śahā-Mī.  
 7 ruku puṇyamugānu ayananija-hitu-  
 8 du vivēka-bhūshaṇuḍu mathmnana-tējō  
 9 nīdhī ayināthavāṇu Rāmatullāgāru Pānu-  
 10 gamtī Vudayasamudram kāluva yishddu.  
 11 pukela-simālō Namile vadda Musi-yēti kattuva khi-  
 12 lamai vishuddhāngānu punar=öddharakamugānu  
 13 kattuva=gaṭṭī kālūva sēyimchchi à nīlu U-  
 14 dayasamudramunihchchi àügi nīlu Kri-  
 15 shū, gāmīnī sēyimchchi Namile-kattuva moda-  
 16 lu-koni Krishṇa yimadhyā cheruvulu kumṭalu  
 17 kāluvalu nīchchhi yindula pāla-paḍḍa dhānyānaku da-  
 18 śabanddāmu Pānugamtī kindda nadachēnu à-chamdr-à  
 19 rka-sthāyigā || VI Vudayasamudram ve-  
 20 nuka pālla vivaramu rājuku pālu  
 21 1 prajku paludhnu=ara 1.ii Turukala-  
 22 ku Brāhmaṇalaku pāllu reñdḍū 2 yl  
 23 choppana à-chamdr=ärkka-sthāyigā i-  
 24 stimi || VI dharmāt pratipálidhchinavāri-  
 25 ki yaṁtō puṇyām || sva-dattādvī-guṇam pu-  
 26 ṣya[m] para-datt-anupalānam || para-datt-āpa-  
 27 hārēpa | sva-dattām uishphalam bhavēttu || Sri [ ||\* ]  
 28 nashṭam kulaṭi bhīno-taṭāka-kūpāu | babhra-para-  
 29 rājyam karap-āgatāh cheha | gām Brāhmaṇām dē-  
 30 va-gṛih=ālayam cheha y=ö[d\*]jbarē[t\*] pūrva-chatur-guṇa[h\*]  
 31 syāt || Maingala mahā-sri śri śri jeyu-  
 32 nū || Sri[ ||\* ]

*Translation*

11. 1-5. Hail! On Tuesday, the 15th May of the bright half of Māgha, in the cyclic year Pramoda, the Śālivāhana Śaka year being 1472, while *Mahāmaṇḍalēśvara* Yiburāhīm Kutub Śa (Ibrāhīm Qutb Śah) was ruling.

5-19. Ramatullāh (Rahmat-Ullah), who had prudence as his ornament and who was the treasure of brilliance among the favoured, seeing that the channel Udayasamudram (tank) in Pānugallu and the dam of the river Musi near Namile in the Yindupukela-sīma had been dilapidated, got the dam rebuilt and the channel dug and made the water flowing from the dam and that overflowing the Udayasamudram (tank) run into the river Krishṇa. (It was also ordered) that all the crops under the tanks, canals, and ponds between the Namile-dam and the Krishṇa river would have the benefit of *datābandham*<sup>1</sup> tenure in Pānugallu as long as the sun and moon last. (These acts of charity) were done for the merit of Sayidu Sādātu Sayidu Śahā-Mīru (Sayyidu-s-Sādāt Sayyid Śah Mīr) who was an honoured councillor (of the king).

19-25. The shares (of income) from the lands irrigated by the Udayasamudram (tank) are as follows:—

One share to the king, one share and a half to the subjects, two shares for Turukas (i.e., Musalmāns) and Brahmanas are granted by us (i.e., Rahmat-Ullah) to endure with the sun and moon. Those who protect this charity will acquire immeasurable merit.

25-31. Two imprecatory verses.

31-32. Great prosperity shall accrue.

<sup>1</sup> Nawab Karamat Jung Bahadur, F.C.H., Secretary to Government, Drainage Department, repaired the embankment in 1901 A.C. when he was an Assistant Engineer in the Nalgonda District. The Nawab, then, also submitted a report to Government, an extract from which is given below:—

"The Mūsi, a tributary of the Krishṇa, is a valuable river as a source of irrigation to the inhabitants of the country through which it flows. This is evinced from the fact that no less than eighteen old anicuts can now

During his tours in the Karimnagar District, the Assistant Director visited Nagnür, Elgandal, Singapür, Manthani, Malangür, and Pedampet. His account of the monuments surveyed by him is as follows:—

"The first of these, Nagnür, or Nignür as it is also locally known, is now a small village about six miles to the north-east of Karimnagar. From the numerous remains of temples now found there it would appear to have once been a place of some importance.

"The principal monument in Nagnür is a big Siva temple. It is triple-shrined, like the great Hanamkonda temple, and is, like those in the Chalukyan style of the Deccan, star-shaped in plan, having the entrance on the north (Plate IXb). There are projections on the other three sides, each enclosing an *antarala* (ante-chamber) and a shrine. The extreme length, north to south, and breadth, east to west, of the temple is 100 feet each way. It stands on a platform, 4' 6" high and 6' 6" deep all round. Red stone, apparently from a quarry close by, has been freely used for the exterior, which even in its present ruined condition offers a pleasing appearance; but for the walls, beams and ceilings in the interior and for the pillars, jambs and lintels, as well as for the flooring, ordinary grey granite has been used. There are no *sikharas* over the shrines, but only huge blocks of red stone; it may be that the work on this temple was not entirely finished.

"The temple is entered by a flight of steps on the north, where the ground level is lower than on the other sides with a modest porch (12' 6 $\frac{1}{2}$ "  $\times$  9') at the top. There is a *pial* on each side of the porch. From the porch a doorway (6' 5"  $\times$  3' 3"), the lintel of which is gone, leads us into a square hall supported by sixteen carved pillars. Twelve of these pillars, four on each side, form an outer square, while the remaining four form the inner *mandap* in the middle of the hall, leaving a passage 6 feet wide between. The spaces between the middle pillars on each of the four sides of this outer square are open. That on the north serves as the entrance to the hall from the porch and those on the other sides serve as entrances to the ante-chambers on those sides. Beyond each of the ante-chambers on the east, south, and west there is a shrine with a *linga* on a *salunka* (pedestal). There are also two long stone brackets in each of the

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be seen in the seventy-four miles of the river's length in the Nalgonda District. Again, the part of the river passing through the District of Hyderabad has several other anicuts. But, unfortunately all the channels from these anicuts are now lying in a ruined condition, the anicuts themselves having been more or less damaged.

"The most important as well as the largest of these Irrigation works from the Mūsi are the upper and lower Mūsi-Pangal Projects—Pangal tank being the last of the series of tanks into which the two channels after winding a course of eighty and sixty miles respectively, ultimately pour their contents. The tank is locally known as the 'Rasa or Raja Kalvas' (King of Canals).

"The channels have been in disuse for hundreds of years. The upper channel up to Gokaram Tank (7 miles in length), and the lower up to Tumulgudiam Tank (3 $\frac{1}{2}$  miles in length) have been kept up in working order more or less by the ryots whose lands they irrigate. Beyond these tanks it is difficult to trace the old masonry works and in several places even the line of the channels disappears.

"The fact that repairs were executed to the anicuts at a much later date to their original construction is proved from the existence of two totally different kinds of masonry in the body walls of both the anicuts, the older masonry consisting of stones of huge size set in typical hydraulic mortar, with coping of *cuddy* stones, measuring 10' to 15'  $\times$  1' 6"  $\times$  1'. The later masonry being of much smaller size set in the same kind of mortar but with coping of hydraulic concrete instead of *cuddy* stones."

shrines—7' 6" to 7' 8½" long, 9' deep and 5' from the floor. In the shrine on the east the brackets are on the walls to the north and east; in that on the south, on the east and south; and in that on the west, west and north.

"The jambs and lintels of the doors of the ante-chambers and shrines are all finely sculptured with four-handed male *dwarapalas* and female *chowri-bearers* and other figures of various sizes. One of the female figures on the left jamb of the ante-chamber of the western shrine carries a child on her left hip which is very realistic.

"The big stone beams over the four pillars in the middle *mandapa* have each of their inner faces divided into nine square panels, in the middle seven of which are carvings—a female dancing figure in three panels alternating with a figure playing on a drum in the other four. Plate IXb gives the exterior view of the temple. The rich carving of the pillars, the pierced jambs and lintels of the entrances into the ante-chambers, compare favourably with those in the Uparpalli temple.<sup>1</sup> The outermost panel on either side has two standing figures—a male and a female—with the exception of the beam on the west, which has four drummers with four dancing figures and so has the pair of male and female figures only at one end. The outer faces of these beams are carved with scroll work, each scroll enclosing a *Hamsa* (sacred goose), while the lower faces have each three lotuses with a pendant bud. Larger lotuses with pendant buds are carved in the great ceiling stones in the *mandap*, ante-chambers, and shrines. The walls of the ante-chambers and shrines are built of huge blocks of stone, some measuring as much as 8'×3' 1". The shrine on the west has unfortunately been much damaged, owing probably to the faulty foundations of the walls, with the result that the walls are tilted to one side and the floor has subsided.

"The temple is not used for worship, and it is in too damaged a condition for any conservation to be undertaken, as even the walls have gone out of plumb.

"In front of this big temple are the remains of two smaller ones, in which only some of the pillars and walls are standing. There are also a broken *Nandi* and a big *Nandi* pedestal close by.

"Slightly to the north-east of the big temple, and on the other side of the road running north to south, is another ruined temple, with an open hall supported by a number of pillars, four of which, forming a square *mandap* in the middle, are of a close-grained black stone and highly polished. The shrines are all gone and there are indications that this was not the original temple but one put up with stones and pillars from some other temple. Though the shrines have disappeared, still we may infer that the temple which originally stood here must have been dedicated to Vishnu, for, immediately to the south of it we have a tall monolithic pillar about thirty-five feet high bearing at the top a small seated *Garuda* figure with outstretched wings under a miniature *mandap* (Plate IXa).

"There are also two more similar monolithic pillars to the east of the first one. The *Garuda* figure under a miniature *mandap* is intact on one of these but is missing on the other.

"As we go from Karimnagar, before reaching the group of temples described

1. Cf. Pl. VIII (a) of the *Annual Report for 1925* Fasli.

above, there is also another ruined temple on a rising ground. There is a fallen *mandap* in front with an ante-chamber and shrine beyond. This temple faces the east and has carvings on the jambs and on the lintels of the doorways of both ante-chamber and shrine. There is no *linga* or image in the shrine.

"Besides the above remains there are many sculptured slabs, pillars, etc., found scattered in the village and in the fields around.

"In the compound of the First Taluqdar's Bungalow in Karimnagar there are two inscribed pillars, fixed in the ground, which are said to have been brought from Nāgnūr. The inscriptions are in old Telugu Cannada characters. The larger of the pillars is 5' 10" high and is inscribed on all its four sides, the broad faces measuring 5' 10"  $\times$  1' 8" and the narrow faces 5' 10"  $\times$  1' 2". The smaller one is 3' 9 $\frac{1}{2}$ " high, the broad faces being 3' 9 $\frac{1}{2}$ "  $\times$  1' 4" each and the narrow faces 3' 9 $\frac{1}{2}$ "  $\times$  1' 2" each. The inscription on the larger pillar is in a somewhat better condition than that on the small one, which is badly abraded. The former inscription refers to the reign of the Kakatiya King, Rudra Deva, styled *Mahaman-dalesvara* in the record. It is dated *Saka* 1092, the cyclic year *Vikriti*, *Magha Suddha* 10 *Budhawara*, which according to Swamikannu Pillai's *Indian Ephemeris* corresponds to Wednesday the 13th of January, 1171. The small pillar, as it stands fixed now, is inscribed on its western and northern faces, while on its eastern face are carved a *linga* at the top, next below a seated bull facing left, and lastly another bull also facing left but standing. Estampages of these inscriptions have been taken and will be published in due course.

"Elgandal Fort, about three miles north of Karimnagar, was fully described by the Director of Archaeology in the *Annual Report* for 1331-33F. It was visited again and photographs of the hill fort (Plate VIIa), the Mosque at the top, and the 'Idgah at the foot were secured.

"*Singapur*.—This village is about twenty-six miles from Kazipet on the road to Karimnagar. There are a large number of stone circles near it. They are all found in groups of small and large circles, lying close together in the fields (S. Nos. 342, 343, 344A, and 344B), just by the roadside. The number of stones in the circles varies from 10 to 20 and some stones are missing in many of them. Invariably there is a cist in each circle, but not a single top slab is left. Some of the side slabs of cists show above ground, while others do not, or are flush with the surface.

"The orientation of one of the cists was found to be peculiar, as its long axis was seen to be placed east and west instead of north and south as is usually the case. The circle round this cist was formed of nineteen big boulders, its outer diameter being twenty-seven feet and the inner twenty-four feet. The side slabs of the cist, which were four feet in thickness, measured :

that on the north	9' 5"	long	and	6' 3"	broad
Do. east	5' 2"	"	"	"	"
Do. south	8' 0"	"	"	"	"
and	Do. west	5' 7"	"	"	"

One end of each of the slabs projects a little beyond the one at right angles to it.

"The cist was carefully opened, plenty of water being used so as not to

damage any pottery inside. At the top there was a little hard soil, then to a depth of two feet there was *Chowthi* earth or silt, next came *Usika Mannu* or sandy soil to a depth of 4 feet, and lastly was found clay like earth, which, owing to the water used in removing the layers of earth, formed a fine mud.

"Potsherds were found at a depth of 4' 3" and 5' 3"; and at a depth of 6 feet, near the eastern end of the cist, two big pots had been placed, but as the slab on that side caved in (towards the west) considerably, both had been totally crushed and were so fragmentary as to be beyond any chance of piecing them together. Besides potsherds there were found at the north-western corner, almost lying on the bottom slab of the cist, (1) a small piece of bone and (2) a piece of iron which looks like a portion of a spear or arrowhead. What is left of the latter is  $1\frac{7}{16}$ " long,  $\frac{1}{16}$ " broad, and  $\frac{2}{16}$ " thick at the base or broadest part. If reconstructed it might resemble the top of one of the arrowheads illustrated in Plate XLIX of Bruce Foot's *Indian Pre-historic and Proto-historic Antiquities*, or No. 902 of Plate XV of his *Catalogue of the Pre-historic Antiquities* in the Madras Museum.

"The cist measured on the whole 6' 1" long, 5' 5" broad, and 6' 3" deep. The slab forming the bottom of the cist was in two pieces. It has been already noted above that the slab on the eastern side of the cist had caved in. The northern slab was slightly tilted inwards and that on the south slightly outwards, while that on the west was the only one which stood nearly vertical. Two of those side slabs, namely the eastern and the western, were actually resting on the bottom slabs, but the two others did not, there being a gap of 4" between them and the bottom slabs. Further, the four side slabs revealed a gap of 1" to 2" between their junctions with each other, and this must have allowed the passage of water and silt into the cist chamber during the course of centuries even when the top slab was in position.

"There was ample evidence that there must have been a number of iron articles originally placed in the cist because of the rusty stains in the soil close to where the iron piece, mentioned above, was found.

"*Malangūr*.—This is a small village about ten miles from Singapur. It lies at the foot of some hills at the top of one of which is an old fort. This hill is rather steep and it is a stiff climb to the fort. At a certain part of the ascent, across a sloping rock, the visitor has to take off his shoes as there is no other proper path. Everything is in ruins inside the fort, where there are two roofless houses, two square magazines, a *Koneri* (tank), and an old fashioned gun on a bastion to the east. There is a split in a huge rock on the east, dark and forbidding, in which it is said there is a small *Dargāh*, reputed to be that of Malang Shah Wali. The *Dargah* seems to be held in esteem both by Muslims and Hindus, who light lamps on some stones close by in fulfilment of vows taken.

"At the foot of the hill fort there were a few tombs, one of them said to be of an old Qiladar of the fort. There were inscribed stones at the head of the tombs and estampages of these have been taken.

"The fort itself is now of little importance though in the olden days it would have been a hard task for the enemy to attack it with any chance of success, as

access to it could be had only from one side, that is the east, which is well protected with defensive works, while on the other sides there are only the precipitous faces of the rocky hill, affording no foothold whatever for climbing.

"Malangūr also possesses over a hundred old stone circles similar to those at Singapur. They are scattered over a wide area at the foot of two hills within a mile to the north-east of the village. A cart-track to Thatikanti now cuts right across the groups of circles. The number of stones in the circles varies from eight to sixteen, with many missing. These circles are worse preserved than those at Singapur and the tops of the side slabs of the cists in the circles are mostly broken.

"*Manthani*.—This is the headquarters of a Tahsil about twenty-four miles east of Peddapalli, a station on the new railway line between Kazipet and Balarshah. It is easily accessible now, as a motor service connects it with Peddapalli.

"Manthani is a big village standing almost on the banks of the Godavari river, which is only about four furlongs away. The original name of the place, according to the Brahmins, was Mantrapurani, and it is said to have once been a seat of great learning and culture, from which Hindu Calendars used to be issued by the learned mathematicians. All that glory has now vanished. Brahmins seem to form a large portion of even the present population of the village, and it is claimed that there are some versed in the *Vedas* and *Shastras* still to be found in the place. There is a noticeable paucity of men, which is due, one is told, to the fact that they generally go out for a number of years to various parts in India, where they are much in demand and earn more money than they could if they stayed at home. Brahmin widows, young and old, are unfortunately much in evidence in the place.

"There are numerous ruins of old temples in the village, besides some modern ones which are used for worship. Manthani is considered to be a very holy place as, according to tradition, the sage Gautama used to perform his *tapas* (holy meditation) here and it is therefore also known as *Gautamitaram*.

"The important remains are those of the temples dedicated to *Gautamesvar* on the banks of the Godavari (Plate VIIIb). From what is now left, one can imagine that the original temple must have been a great and magnificent one and carved with fine and elaborate sculptures. Some portions of the original walls of the temple, which still remain, have been carved with the various *Avataras* (incarnations) of Vishnu and other Hindu deities. There seems to have been a *mandap* in front, the pillars and stones of which have tumbled down in a confused heap. Some portions of the temple proper are kept in a good state of repair. One of these is called *Ramula Mandiram*, where worship is carried on. Another portion is dedicated to *Sarasvati* (the Goddess of Learning). Both these are used for worship.

"In Manthani itself there are the remains of more temples, which are called the Silesvara Gudi, the Sivan Gudi, Maha Lakshmi Gudi, Onkalesvara Gudi, and Laksminarayana Gudi. The largest of these is the Silesvara Gudi (Plate VIIb) which has a *sikhara* somewhat resembling that of South Indian temples. The

stones used in this temple, as well as in the Gautamesvar temple on the bank of the Godavari, were not hard and have consequently abraded very badly. Unfortunately all these temples are so far destroyed that no conservation of them could be recommended.

"In addition to the above there is another temple in the village dedicated to Hanuman, named *Prachina Hanuman*. An inscribed pillar stands buried deep in the floor of the small open *mandap* attached to this temple. The rubbings of this record could be taken only if the floor round the stone is dug and the lines exposed, which can be done only with the previous consent of the temple authorities. It was therefore thought advisable to have the estampages taken by a Hindu peon on another occasion. It may, however, be noted here that the record, which is in old Nagari script, refers to the Kakatiya King Ganapati Deva of Orugallu (Warangal).

"*Pedampet*.—It is a village near Ramagundam station on the new railway line between Kazipet and Balarshah, the distance being about four furlongs to the east of the line. Between the village and the railway line there are the remains of two ruined temples, one of which must have been dedicated to Siva and the other to Vishnu. The former, which must have stood on a pretty high basement, is all silted up now and forms a mound (Plate Xc) with a number of pillars standing up here and there and sculptured stones scattered about. The pillars are of red granite. There is a big *linga* highly polished which is 6' in girth. Its top has been chipped off. The ceiling has all fallen down and buried, but the top of the shrine doorway shows above the silted earth, the lintel of which has the usual *Gaja Lakshmi* carved in the middle. At one end of the mound is a buried *Nandi* with the ears, horns, hump, and tail broken.

"At the foot of this mound, slightly to the north, is the ruined Vishnu temple. This must have been once very elaborately carved as the remains now left clearly show. Figures of monkeys are very prominent in the carvings on the outside. In one panel there are four figures, one is that of a female, two of men, and the fourth, smaller in size, is broken which was apparently of Hanuman. The two male figures had bows and arrows which are now broken. They very probably represented Rama and Lakshmana and the female figure Sita. There are monkeys represented in the act of wrestling. A monkey with a *gada* (mace) in the hand surely represents Hanuman. One slab has the figures of a man and woman, the man with bow and arrow and the woman is shown catching the bow with her left hand while her right is raised with the fingers resting on the head. There is also a sculptured slab with the standing figure of a woman with graceful pose (Plate Xb). It is 1' 10" broad and 3' 11" of it is above ground. Besides the above there are a number of sculptured stones scattered about, some have the figure of *yali*, figures of females, etc., and a broken *amalaka* capital is lying on one side.

"The walls and ceilings of the temple had been built with huge blocks of stone and for some reason they have caved in and the interior is filled choke-full with the fallen stones which appear so shaky that any attempt to investigate the interior will prove dangerous.

"Near the village of Pedampet under a tamarind tree is a sculptured slab

with two panels. On the top is carved a seated figure in the middle, with a standing figure on either side. Below is found a standing figure with a *gada* in the right hand."

**Conservation**

During the year under report a vast programme of repairs has been carried out at Ellora, which includes the insertion of new screens of expanded metal in Caves II and XII, the improvement of drainage in Caves III, V, XI, XII, XIV, XV, XXIX, and XXXIV, the filling up of apertures and cracks in Caves V, XIV, XVI, XXXI, XXXIII, and XXXIV, the building of steps and parapets and fixing iron railing in Caves III, IV, VII, VIII, XI, XII, and XXI, and the improvement of passage in front of Caves III, IV, V, X, XXI, XXII, XXV, XXIX, and XXXIV.

At Khuldabād the tombs of Malik 'Ambar, Murtaza Nizām Shāh Baihri, Sidi Karīma, Sidi 'Abdur Rahmān, and Ankas Khān have been thoroughly conserved. The Music Gallery (Naqqarkhānah) of the main Gateway of Khuldabād has also been carefully preserved. Further, minor repairs, such as removal of plants and rank vegetation and the filling up of small cracks, have been carried out to the following monuments :—

- (1) Dargah Hazrat Zia'u-d-Din.
- (2) Maqbara Khān Jahān.
- (3) Four unidentified tombs at Rauza.
- (4) Six unidentified tombs near the Dargah of Hazrat Bahāu-d-Dīn Ansari.
- (5) The tomb opposite the Dargah of Hazrat Momim 'Ārif.

Considerable headway has also been made in cutting the jungle from the walls and buildings of the Daulatabād Fort, and the parapet, along the side of the steps leading to the Bārādarī of the citadel, which had almost disappeared, has been rebuilt. Again, the old Hammām of Muhammād Tughluq, outside the Daulatabād Fort, which was so overgrown with prickly shrubs and trees that access into it was impossible, has been thoroughly cleared of jungle and can now be visited with convenience.

At Ajanta the special work carried out during the year comprises the repair of the passage between Caves III and IV, the improvement of the drainage of the foot-path in front of the Caves, as also of the passage from the foot of the hill to Cave I, the building of steps and parapet in several places, and the insertion of screens of expanded metal in Cave XX. Besides these measures a further programme of repairs has been submitted to Government which includes the improvement of the drainage of the rock roof of Caves I and II, with a view to making these caves absolutely water-tight; the building of props in Cave XVI, and the construction of a bridge between Caves XX and XXI, where during the rains on account of the spray the passage becomes unnegotiable.

The cleaning and fixing of the frescoes by Mr. Ghulam Nabi has been progressing satisfactorily under the supervision of Mr. Syed Ahmad, and the work is now being done in Cave II. It may also be mentioned here, parenthetically, that Mr. Syed Ahmad, Curator of the Ajanta Caves, has discharged his duties in a most efficient manner during the year.

The conservation of the monuments of Bidar had received the care and

attention of the Department from the beginning, and a programme of repairs was submitted to Government as early as 1916, but it could not be carried out in full, owing to inadequacy of funds. The Honourable the President of the Council paid a visit to Bidar during the year under report and was pleased to order the thorough repair of the monuments there. The Department, in compliance with his orders (yide D.O. No. 375, dated 5th Dai, 1337), has now submitted a comprehensive programme of repairs, which relates to the Madrasah of Mahmūd Gāwan, the Fort of Bidar—including historical buildings therein, particularly the Sola Khamb Mosque—the Baihmani tombs at Āshtūr, and the Barid Shāhi tombs.

In submitting these measures the Department has suggested that the work proposed will involve an expenditure of nearly a lakh and a quarter of rupees, to meet which a sum of Rs. 25,000 per annum should be ear-marked in the budget for five years.<sup>1</sup>

Among the measures proposed by us the most important consist of the conservation of the façade of Madrasah of Mahmūd Gawan which contains exquisite tile work, the cleaning and preservation of the colour decoration of the tomb of Ahmad Shāh Wali Baihmani, the laying of a park around the tomb of 'Ali Barid, and the removal of jungle and prickly shrubs from the walls and buildings of the fort and laying out of foot-paths therein.

Special repairs have also been executed during the year to the Great Temple of Palampet, which is a gem of the Mediaeval architecture of the Deccan. The percolation of water has done great damage to this temple and steps are being taken to make it absolutely water-tight.

In the domain of Moslem inscriptions the most important acquisition <sup>Epigraphy</sup> relates to eleven tablets which have been lying neglected at Raichur, and the preservation of which was kindly suggested to the Department by the Honourable the President of the Council during his tour in that district on 6th Isfandar, 1337 F. (28th January, 1928). The tablets have been removed to the Museum of the Department in Hyderabad, and the inscriptions carved on them are being carefully deciphered, and they will be shortly published with suitable notes in the *Epigraphia Indo-Moslemica*. The inscriptions relate to the Baihmani and 'Ādil Shāhi kings, and as Raichur was always a bone of contention between the Musalman kings of the Deccan and the Hindu rulers of Vijyanagar, the texts are likely to throw light on contemporary events. The inscriptions will also fix with certainty the dates of some important buildings of Raichur and as they are beautifully written their calligraphy, when illustrated, will add to the knowledge of the scholar regarding the artistic scripts of India. The epigraphs cover a period of nearly one hundred and seventy years, ranging in date from 912 to 1081 Hijra, or 1506 to 1669 A.C.

The Assistant Director, Mr. T. Sreenivas, during his tour in the Karimnagar District, has found two inscriptions in the Cannada-Telugu characters. One of

<sup>1</sup> Since writing this Report Government have been pleased to accept our proposal and a grant of Rs. 25,000 per annum has been sanctioned for five years. The Public Works Department have also framed estimates based on our suggestions and the work will commence shortly.

them gives the date 1092 *Saka* (1171 A.D.) and mentions the name of the Kakatiya king Paratap Rudra. The tablet of the other is much abraded; but an attempt is being made to decipher it, and it is proposed to publish both the inscriptions with suitable notes in the *Hyderabad Archaeological Series*.

The inscription from Jainad, referred to in the Department's Report for 1335 F. (1925-26 A.C.), has been kindly deciphered by Mr. Krishnamacharlu, Assistant Superintendent for Epigraphy, Government of India. According to Mr. Krishnamacharlu the record relates to the foundation of a temple of the Sun, called *Nimvāditya*, by Padmāvati the queen of Arjuna who was born in the Dahima family and was the subordinate and favourite of the Paramāra king *Udayāditya*. The full text and translation of the inscription are given in Appendix B of this Report.

**Numismatics**

During the year under report 884 coins of all the three metals were acquired for the Cabinet of the Department's Museum. 168 of these are gold, 273 silver, and 443 copper. The sources of acquisition and the metal with other particulars are given in the Report of the Museum, included as Appendix J in this Report. Among the gold coins purchased, one of Muḥammad *Shāh* of Mumbai (Bombay) mint is unique, as up to now no gold Mohur of that mint has been published. Among the silver and copper coins acquired as Treasure Trove, a considerable number belong to the Baihmani kings and several of them are interesting from the historical point of view.

**Museum**

The revised scheme for the establishment of a Museum in Hyderabad, submitted to Government some time back, was sanctioned during the year and a start has been made for the acquisition of specimens relating to the Arts and Crafts, both ancient and modern, of the Dominions. Mr. Sreenivas, who is in charge of the Museum, has submitted a Report as to the progress of the work done during the year which is included in this Report as Appendix J. For the proper exhibition of the specimens the need of a suitable building for the Museum is apparent, and Government have been addressed to sanction an adequate sum for the construction of a building which may be worthy of the premier state of India.

**Publications**

The *Annual Report* for 1336 F. (1926-27 A.C.) and the *Inscriptions of Nagai*, Monograph No. 8 of the Hyderabad Archaeological Series, were issued during the year.<sup>1</sup> The printing of the *Ajanta Album* is making good progress and the Director was able to supervise the work personally during his stay in England from August to October (*Mihr* to *Ābān*). An illustrated prospectus of this work has been issued during the year and considerable number of orders secured through the Oxford University Press, to whom the selling agency of the work has been given.

The book on *Mandu*, referred to in the Report for the previous year, has also been issued during the year. In addition to these, the Director has edited Fasc. 2 of the third volume of the *Shāhjahan Nāma* for the *Bibliotheca Indica*

<sup>1</sup> This Monograph, although referred to in the Report for 1335 F., was not issued in that year owing to delay in the preparation of the illustrative plates.

Series of the Asiatic Society of Bengal and has also contributed two articles on the inscriptions of the Dominions to the *Epigraphia Indo-Moslemica*.

Mr. E. Franswah, Photographer of the Department, took thirty-two photographs during the year, the majority of which relate to architectural remains. A detailed list of them is given in Appendix H of this Report.

Mr. Sultan Ali Faruqi prepared four large architectural drawings of the temples of Pillalmari, Nagulpad and Pangal, which are published at the end of this Report (Plates I-II).<sup>1</sup>

Mr. Syed Ahmad copied four subjects of Ajanta in full size for presentation to His Highness the Gaekwad of Baroda, who had visited the caves and expressed a desire for the copying of certain subjects for him. Mr. Syed Ahmad also rendered valuable assistance in the correction of the Colour plates of the *Ajanta Album*, which is passing through the Press. Some colour copies done by Mr. Syed Ahmad were exhibited at the XVIIth International Oriental Congress, held at Oxford, where his skill in copying the frescoes was much appreciated.

Mr. Jalaluddin, the artist employed for copying the frescoes at Ellora, copied eight subjects during the year. Four of them relate to the frescoes in the ceiling of the well-known Brahmanical cave, the Kailasa. These copies also were exhibited at the Oriental Congress in connection with the Director's paper on the *Frescoes of Ellora*.

As the demand for the colour copies of the Ajanta and Ellora frescoes has risen considerably in recent years, the Department has arranged to publish a set of the pictorial postcards of the frescoes in colour based upon Messrs. Syed Ahmad and Jalaluddin's copies. This set has been prepared by the Oxford University Press, whose name may be considered as sufficient guarantee for the excellence of the reproductions.

In the Report for the previous year (1336 F.) a reference was made to our Library representation to Government for an increase in our grant for the purchase of books. This has been favourably considered by them, and the grant has been raised from Rs. 500 per annum to Rs. 1,000 per annum. During the year under report ninety-five volumes have been added to the library, the titles, etc. of which are given in Appendix G of this Report.

The total expenditure on the conservation of monuments amounted to O.S. Rs. 9,845-15-8, which is rather insignificant when compared with the figure for the previous year, i.e., O.S. Rs. 25,371-0-0. As a vast programme of work relating to the groups of monuments at Gulbarga, Bidar, and Warangal has been drawn up by the Department and a sum of Rs. 25,000 per annum kindly sanctioned by the Finance Department for the carrying out of this work, we look to the co-operation of the Public Works Department for the early execution of the work, particularly when the Department has no engineer on their staff to carry out the repairs. In the Warangal and Gulbarga Districts the Executive Engineers have recently evinced interest in this matter and during the current

<sup>1</sup> For the description of the temples of Pillalmari and Nagulpad see *Annual Report for 1336 F. (1926-27 A.D.)*, pp. 1-6.

year a large part of the work proposed by us is likely to be carried out, which may make amends for the deficiency of the work in those districts in the year under report. The details of the expenditure incurred during the year are given in Appendix F of this Report.

**Expenditure  
on the Main-  
tenance of the  
Department.**

A sum of O.S. Rs. 55,966-8-2 has been spent during the year on the maintenance of the Department. This sum includes the emoluments of the staff engaged at Ajanta and Ellora for the upkeep of the caves and the preservation of the frescoes. The figure for the previous year under this head was O.S. Rs. 59,659-15-8.

In addition to the above expenditure a sum of O.S. Rs. 14,463-14-0 has been spent during the year in connection with the printing of the *Ajanta Album*. But this expenditure has been met out of the loan of O.S. Rs. 35,000, kindly sanctioned by Government for this work under the Finance Department's letter No. 27-28 dated the 7th *Adhur* 1337 Fasli. The details of the expenditure are given in Appendix E.

**Programme of  
tour for 1338  
Fasli**

The programme of tours for next year includes visits to Gulbarga, Bidar, and Warangal, where important conservation work is in progress and requires timely supervision. The Director will also go to Ajanta and Ellora to watch and direct the work of cleaning and conservation of the frescoes which has for some time been in progress there.

In addition to these places the Director will also tour in the Bid, Parbhani, and Raichur districts where he has been asked by the district officials to report on certain monuments.

The Assistant Director will tour in the Karimnagar District in order to complete his survey of that place, a work in which he has been engaged since last year.

G. YAZDANI,  
*Director of Archaeology,  
H.E.H. the Nizam's Dominions.*

10th *Tir*, 1338 Fasli.

## APPENDICES





GODS ADOPTING SIVA



SIVA AND OTHER DEITIES





GODS ADORING SIVA



SIVA AND OTHER DEITIES



## APPENDIX A

### *The Fresco Paintings of Ellora*

BY G. YAZDANI

*Paper read at the XVIIth International Oriental Congress held at Oxford,*

*27th August to 1st September, 1928*

The frescoes of Ellora have not been so widely known as their more beautiful rivals at Ajanta, although Burgess and some other early writers have made casual reference to them in their writings.<sup>1</sup> In November, 1924, by our permission, a young American scholar took for private study photographs of the frescoes in the ceiling of the western porch of the great monolithic temple *Kailasa*; but he was filled with such pride and enthusiasm by his work that he forgot to observe the usual etiquette, and without our consent sent copies of them for publication in the Indian Art Journal, *Rupam* of Calcutta, and also made over a set of them to Dr. A. Coomaraswami, who has since written an admirable article on them.<sup>2</sup> Had this young gentleman condescended to ask for our permission, we would gladly have allowed him to publish the photographs, and also would have furnished him with our plans regarding the preservation and study of the frescoes, in order to enlighten the world as to the care which is being bestowed in this respect by His Exalted Highness the Nizam's Government, in whose dominions they are situated. The object of this paper is therefore twofold; first, to convey to the audience by means of copies finished in colour a more definite idea of the character and artistic nature of these paintings than has been possible through the photographs hastily taken by our young American friend; and secondly, to inform them of the steps which are being taken by the Archaeological Department at Hyderabad to bring the frescoes to the notice of students of art.

Before saying anything on either of these two topics, I think it is necessary to inform the audience that, besides those at Ajanta and Ellora, there are fresco paintings at two other places in the Nizam's dominions—at Pillalmari,<sup>3</sup> a village in the Surayyapet taluqa of the Nalgonda District, and at Anagondi<sup>4</sup> (Raichur District), the earlier seat of the Rajas of Vijayanagar. The frescoes at Pillalmari have been executed on the architraves of the corridor between the *mandap* and the antechamber, and represent three subjects, one of which showing the churning of the ocean by gods is fairly distinct. The art is highly conventional and of a decadent type; but it is interesting to note that the sculpture of this temple is of quite a high order, and as there is a contemporaneous inscription in this shrine dated the twelfth century, it may be inferred that it was about that time that skill in painting was almost lost in the Deccan. The temple is dedicated to the worship of Siva.

The fresco at Anagondi represents nine female acrobats who have arranged themselves into the form of an elephant. The subject is painted on the ceiling of a ruined temple built outside the present village of Anagondi near the ferry. This fresco also has an inscription, and although it is not dated, yet by its characters it can be made out that the painting was executed about the fifteenth century, at the time when the Vijayanagar Rajas were at the zenith of their power. The style of this painting is somewhat crude, but resembling very much the early Rajput style.

While dealing with the frescoes of Ellora, it would be advantageous to give the audience first an idea of their approximate age. In the Buddhist group, which dates back from the first to

<sup>1</sup> Fergusson, J. and Burgess, J., *The Cave Temples of India*, pp. 453-55.

<sup>2</sup> Coomaraswamy, A. K., *Frescoes at Ellora, Ostas*. Zeitschrift. N.F. III, H. 1.

<sup>3</sup> Pillalmari is three miles north-east of Surayyapet.

<sup>4</sup> Anagondi is situated on the left bank of the river Tungabhadra, and the visitor can go over there conveniently when he visits the ruins of Hampi.

the sixth centuries A.D., there are traces of paintings on the ceilings of the *Do Thal* and the *Tin Thal*, but they have decayed to such an extent that these frescoes cannot be taken into consideration. In the Brahmanical group, which covers a period of three centuries or more (seventh to eleventh centuries A.D.), the frescoes occur in the *Kailasa*, which was hewn out of the live rock in the eighth century A.D. during the reign of Krishnaraya, and in the minor group of unnumbered caves, styled the *Ganesa Lena*, which belong to the eighth to eleventh centuries A.D. They are also to be found in the Jaina group, styled the *Indra Sabha*, which ranges in date from the eighth to the tenth century A.D. The best specimens, however, are to be found in the *Kailasa*, where they are executed in the western and southern porches of the main hall, as also in some panels of the ceiling of the latter. But without powerful electric light, it is difficult to make out the frescoes of the ceiling of the main hall.

To commence with the frescoes of the ceiling of the western porch: it may be observed that although the cave (*Kailasa*) was hewn out in the latter half of the eighth century, the paintings there belong to different periods, as may be judged from the several layers of them which have been revealed where the old plaster has peeled off through climatic causes. The innermost layer (Plate A) seems to be contemporaneous with the excavation of the shrine (eighth century), and in style it has a close relation to the later paintings of Ajanta. We notice a group of gods flying in the air with their consorts, and making adoration (by joining their hands) to Siva, the presiding deity of the temple. The most prominent of these adoring gods is riding on a *Yali* (a fabulous monster with the beak of an eagle or a parrot, the horns of a ram, and the body of a lion). The figure of the god does not show good modelling, but the treatment of the toes and the eyes is exactly in the Ajanta style, while in the delineation of the feet of his consort the resemblance is so marked that it will be difficult to differentiate them from the feet of many a squatting figure in Ajanta. In front of this pair is another pair in which the male figure, in the act of turning round for adoration, has assumed a ludicrous posture. His legs are also bent in an inartistic manner—perhaps the painter has delineated them conventionally to indicate the effort of flying in the air. The outstretched legs of the flying figures of Ajanta afford a much greater sense of lightness and swiftness of motion; and one may wonder why that attitude has been discarded at Ellora, and that of bent legs adopted.

To the right of the last pair there is another, the male figure of which is holding a purse, perhaps giving an offering of cash to Siva (giving a good excuse to the keepers of the shrine to fleece the credulous votaries as much as possible). The circular black and red lines indicate conventional clouds, in which fat cherubs (*ganas*) are floating about in frolicsome attitudes while the movements of some of the female *Chauri*-bearers betray dalliance.

Above the last divine pair there is another of dwarfs who are holding each other in close embrace, and, instead of their lips, have their noses pressed together. The drawing of the noses is very peculiar, the addition of a line near the cheeks showing them to be artificial rather than natural ones. This treatment was apparently adopted to infuse a comic effect into the picture.

At the back of this pair is another god with two *chauri*-bearers and two female attendants of pale complexion, one of which (the figure is mutilated in the drawing) may be his consort. The other female attendant has again an artificial nose.

In this subject the palms and soles have been painted of a lighter colour than the body, a rule which has always been strictly observed at Ajanta. The general artistic effect of the painting, particularly as regards modelling and sense of proportion, is extremely poor and shows that with the waning of the Buddhist religion the art of painting also rapidly deteriorated.

The most beautiful part of the painting, however, is the panel in which two dwarf elephants are shown playing in a lotus-pond. One of them has caught a fish in his trunk; the trunks of both have been drawn with great realistic effect. There are also two human dwarfs in the pond, the fingers of the hand of one of them resembling the petals of a full-blossomed lotus.

The second (or middle) layer (Plate B) represents a four-armed god (Vishnu) flying in the air, riding on the shoulders of a winged ogre (*garuda*) with an extraordinary long nose. He is wearing a



Vesta meteorite (1879)



Wax model of Vesta (1879)

the sixth centuries A.D., there are traces of paintings on the ceilings of the *Du Tha* and the *Tu Su*, but they have decayed to such an extent that these frescoes cannot be taken into consideration. In the Brahmanical group, which covers a period of three centuries or more (seventh to eleventh centuries A.D.), the frescoes occur in the *Kailasa*, which was hewn out of the live rock in the eighth century A.D. during the reign of Krishnadeva, and in the *Salman* group of smaller rock-caves, styled the *Ganesa Loka*, which belong to the eighth to eleventh centuries A.D. They are also to be found in the *Jaina* group, styled the *Uma Grotta*, which ought to date from the eighth to the tenth century A.D. The best specimens, however, are to be found in the *Prabhavati*, where they are executed in the western and southern styles of the *gopuram*, or the *gopuram* of the ceiling of the latter. But without powerful masters like *Udayagiri* and *Khandagiri* the frescoes of the ceiling of the main hall

To commence with the frescoes of the ceiling of the *Prabhavati* which it will be easier to see that although the cave (*Kailasa*) was hewn out in the lower half of the eighth century, the frescoes there belong to different periods, as may be judged from the several layers of plaster which have been revealed where the old plaster has peeled off through want of care. The *gopuram* of the *Prabhavati* (Plate A) seems to be contemporaneous with the execution of the *Udayagiri* murals, and in style it has a close relation to the later palladian Ajanta. It contains a group of gods (Buddha) in the air with their consorts, and making adoration the former then seems to give the preceding deity of the temple. The most prominent of these adoring gods according to *Vaidika* tradition, together with the head of an eagle or a raven, the head of a deer, and the body of a lion. The figure of the god does not show good modelling, but the treatment of the form and the eyes is exactly in the Ajanta style, while in the delineation of the rest of his countenance the resemblance is so marked that it will be difficult to differentiate them from the lot of many a squatting figure in Ajanta. In front of this pair is another pair in which the male figure, in the act of turning round for adoration, has assumed a ludicrous posture. His legs are also bent in an unnatural manner—perhaps the painter has delineated them conventionally to indicate the effort of flying in the air. The outstretched legs of the flying figures of Ajanta afford a much greater sense of lightness and swiftness of motion; and one may wonder why that attitude has been discarded at Ellora, and that of bent legs adopted.

To the right of the last pair there is another, the male figure of which is holding a *parva*, perhaps giving an offering of *ushnisa* to Siva giving a good excuse to the keepers of the shrine to force the credulous visitors as much as possible. The circular black and red lines indicate unconventional clouds, in which fat *chandras* (moons) are floating about in grotesque attitudes while the movements of some of the female *Chatur-bearers* betray dalliance.

Above the last divine pair there is another, the male figure of which is holding each other in close embrace, and, instead of their lips, have their noses pressed together. This drawing of the noses is very peculiar, the addition of a line near the cheeks, showing them to be artificial rather than natural noses. This treatment was apparently adopted to infuse a comic effect into the picture.

At the back of this pair is another god with two *Chatur-bearers* and two female attendants of pale complexion, one of which (the figure is whitened in the drawing) may be his consort. The other female attendant has again an artificial nose.

In this subject the paler and sooty form has been painted of a lighter colour than the body, a rule which has always been strictly observed in Ajanta. The general artistic effect of the painter, particularly as regards modelling and sense of proportion, is extremely poor and shows that with the waning of the Buddhist religion the art of painting also rapidly deteriorated.

The most beautiful part of the painting, however, is the panel in which two *Chatur-bearers* are shown playing in a *lounging* pose. One of them has caught a fish in his mouth, the bodies of both have been drawn with great realistic effect. There are also two birds mounted on the *gopuram* the bodies of the bird of one of them resemble the petals of a full-blown red lotus.

The second (or middle) layer (Plate B) represents a four-armed god (Vishnu) sitting on a lotus, resting on the shoulders of a winged *agra* (garuda) with an extraordinary long nose. He is wearing a



VISHNU RIDING ON GARUDA



SIVA RIDING ON BULL (NANDI)





ANUPOOTIS OF Surya



DEANNA



RING OF OCEAN BY GODS





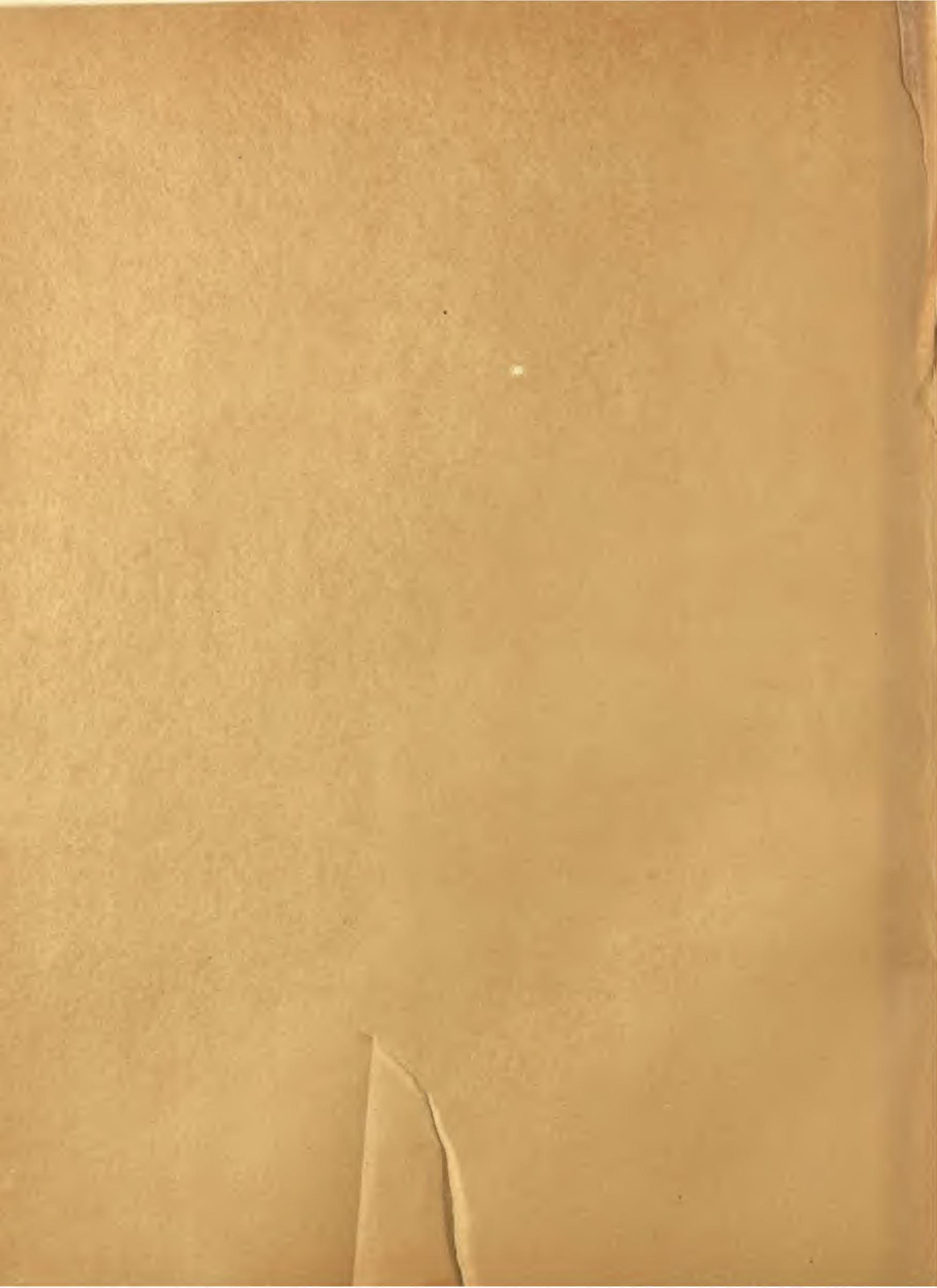




SHIVA AS NATARAJA



SHIVA AS BHRAVVA





SIVA AS NATARAJA



BATTLE SCENE



crown, and may be presumed to be the king of his class. The fingers of the god, particularly those of the two left hands, have been delineated in the Buddhist fashion, although the figure here represents a Hindu god (Vishnu). On either side of the god there is a female figure Lakshmi and Bhumidevi riding on an ogress, whose legs are like those of a goat. The riding figures are making adoration to the god. The hair of the lady on the left of the god has been dressed in the Ajanta style; but the faces of all these figures are devoid of expression, and the art seems to have become schematic and altogether lacking in soul. There are some other figures in this fresco, but they have been damaged. The colours are identical with those used at Ajanta.

The uppermost layer represents the elephant-headed god Ganesa riding on a rat, which, instead of getting crushed under its heavy load, is shown galloping. Above this figure is that of Siva riding on a bull with his consort Parvati. The head of Siva is well drawn, and the high light on the nose, chin, and throat is interesting. To the left of Siva there is another god, the outline of whose face has been rubbed away. He is riding on a goose, and his consort, a dark-skinned lady, is perched on the tail of the bird behind him. The fingers of the right hand of this god have been delineated in the teaching attitude of the Buddhist faith. To the left of this figure is Karttikeya, an offspring of Siva, riding on a peacock (the neck of which has been very badly drawn). In front of the deity riding on a goose there are two male figures; one of them holds a round thing in his right hand, and the other has poised his body in a dancing attitude. The drawing of these two figures is rather crude, but indicates considerable movement (Plate A). The fresco is damaged in several places, and where the upper layer has peeled off, the figures of the fresco beneath are visible.

The general condition, as regards freshness of colour and firmness of the plaster, of all three layers is almost uniform; and the only explanation possible, to account for executing a new fresco on the previous one, is that the keeper of the shrine or the ruler of the country was not satisfied with the work of his predecessors, and, to show his devotion and zeal, arranged for fresh paintings to be made.

The most interesting pictures in this (western) porch are some battle-scenes depicted on the inner sides of the architraves. The drawings of the horses are most spirited (Plates D, E, and F) showing a great improvement upon the drawing of this animal at Ajanta, where it has invariably been delineated in rather crude fashion. The figures of the riders are also remote from the Ajanta school, and more akin to the Rajput style, both in spirit and artistic detail. Fortunately, there are some inscriptions mentioning certain names—*Svasti Sri Pramārīraja, Svasti Sri Kānnara Sēvā Samgha*, etc. Mr. Hira Nanda Sastri, who was consulted about the date of the inscriptions, kindly informs me that they are in the Nagari characters of the twelfth or thirteenth century, which surmise, I think, is correct, for the Paramāras of Malwa wielded great authority in the twelfth century, and, as their name occurs in an inscription here, it is not unlikely that the battle-scene refers to one of the fights between them and the rulers of the Deccan. The chief point, however, is that the close relationship to the Ajanta school, which is noticeable in the innermost fresco (Plate A), is gradually lost in the upper layers (Plates B and C) until it becomes finally extinct in the paintings of the architraves (Plates D, E, and F), which, apparently owing to the influence of the North, are more akin to the Rajput school.

Passing on to the paintings in the southern porch, we notice several scenes from the *Ramayana*, to wit the abduction of Sita by Ravana, the fight of Rama with Ravana, the opportune help of the monkey-god Hanuman, and the final release of Sita through the enterprise of the latter. These frescoes seem to have been executed at a later period, perhaps at a time when the temple was in charge of votaries who were more imbued with the doctrines of the Vishnuite cult than with those of the Saiva. It is not unlikely that a change in belief from the Saiva doctrine to that of its rival may be the cause of the putting up of different layers in the ceiling of the western porch—the frescoes of which have been discussed above.

The painting illustrating this group given here (Plate C) depicts the bringing back of Sita to Rama. The drawing is highly conventional—the monkey-god has been shown here taking giant strides and carrying Sita on his head, who is somewhat alarmed, and has both her hands

raised in the air. The detail of this painting has been much obliterated, but even originally there does not seem to have been any fine brush-work. Sita is guarded on either side by a nymph floating in the air. In the treatment of the bust of the nymph to the right of Sita, one may notice a close resemblance to the Brahmanical sculptures of Ellora. The painting may belong to the ninth or tenth century A.D., and it indicates rather the tense feelings of the Brahmanical faith (particularly of the time of its revival in the eighth and ninth centuries) than the calm and repose of the Buddhist creed.

The frescoes in the ceiling of the main hall have not been copied by us as yet; but I shall show you the figure of Siva in a dancing attitude, painted near the door leading to the southern porch, which is fairly representative of the style of the other paintings in the main hall. The painting shows much conventionality, but it is of great value as marking a period in the history of Indian Art when the canons governing painting were not different from those governing sculpture or bronzes. The painting is perhaps too feminine to be a true representation of the god of destruction; but it shows much artistic feeling, and has a close relationship to many a figure of this god executed in the south of India about that time (tenth century). It may also be observed that the picture perhaps records the high watermark reached by the art of painting under the Brahmanical influence in the mediæval period of Indian history.

Coming on to the paintings of the Ganesa Lena, these relate chiefly to the Puranic stories and characters, such as the 'churning of the ocean by gods,' the figures of Brahma, Siva, etc. The style of these paintings is very crude, and shows further decadence of the art. I exhibit here a figure of Brahma, which is the best of the series. He has been shown in a state of adoration, standing as well as flying in the air. The feet of the standing figure are badly drawn, but the hands (particularly the fingers) are not so bad, and of the four heads, the one which is intact has very pleasing features.

The frescoes of the Jaina cave-temples are not an improvement on those discussed above; on the contrary, they are more debased in convention and soulless in feeling. It may be remarked parenthetically that the Jaina art at all stages has been rather mimetic than original, and one never notices any breadth of vision or loftiness of spirit in it.

In summing up the remarks made above regarding the fresco paintings of Ellora, it may be observed that, however crude and decadent in type they may be, they fill an important lacuna in the history of Indian painting, and without their help it is impossible to follow the connexion between the early school of Ajanta and the later Rajput style, which absorbed many characteristics of the Persian school, under the Mughals.

Turning to the second topic of this paper, *i.e.* the preservation of these frescoes and the measures to be adopted in order to bring them within easy reach of students, it may be said that during the last five years a systematic scheme of conservation has been carried out at Ellora to save the frescoes from further decay and ruin, and operations are still in progress. Some eight years ago, H.E.H. the Nizam's Government, through the kind offices of Sir Rennell Rodd, then British Ambassador at Rome, engaged the services of two expert Italian restaurateurs, who have trained two Indian artists; and the latter are now working with success both at Ellora and Ajanta. The work of conservation, although it will continue for several years to come, is being conducted in a scientific manner, both as regards the cleaning of the frescoes from dirt and fixing them on the rock surface from which they were gradually peeling through climatic causes.

An artist, Mr. Jalāl-ud-Din, has also been appointed to copy the frescoes, and the copies exhibited here are his work (Plates A to F). It is intended to publish these copies in the form of picture postcards, or as illustrations of a popular guide-book. For the connoisseur, an album, based upon colour-photography, is in contemplation; but for that he will have to wait until our responsibility in this respect has been fulfilled in the matter of the Ajanta frescoes.



BATTLE SCENE



FIREFIGHTER'S ATTACK

raised in the air. The detail of this painting has been much obliterated, but there does not seem to have been any fine brush-work. Sita is girded on a lotus, a nymph floating in the air. In the treatment of the hair of the nymph on the right one may notice a close resemblance to the Brahmanical sculptures of Sarnath. The painting belongs to the ninth or tenth century A.D., and it indicates native religious beliefs, the dual faith (particularly of the time of its revival in the eighth century), and the repose of the Buddhist creed.

The frescoes in the ceiling of the main hall have not been allowed to show you the figure of Siva in a dancing attitude, painted on the porch, which is fairly representative of the style of the other paintings shown much conventionality, but it is of great value in India. At this time the chief governing painter was the sculptor of Benares. The painting is perhaps less perfect than that of the god of destruction, but it shows much artistic skill. The figure of this god is seated in the south of India, where it may also be observed that the picture perhaps records the legend of the *Padma Purana* in the north.

The frescoes of the *Palazzo Giustiniani* are not an improvement or development upon the contrary they are more refined in conception and execution. It may be remarked parenthetically that the *Palazzo* art at all stages has been colour treated and executed with a certain degree of skill and fairness of treatment.

In ascertaining the date of the frescoes made above regarding the fresco paintings of Ellora, observed that, however rude and decadent in type they may be, they all are important in the history of Indian painting, and without their help it is impossible to follow the route traced by Ajanta and the later Kalyani style, which absorbed the features of the Buddhist school under the Mauryas.

Turning to the second topic of this paper, i.e. the preservation of these monuments and the measures to be adopted in order to bring these within easy reach of students, it may be felt that during the past five years a systematic scheme of conservation has been carried out at Ellora to save the caves from further decay and ruin, and operations are still in progress. Some eight years ago, Mr. B. B. the Nizam's Government, through the kind offices of Mr. Ernest Rodd, then British Ambassador at Rome, engaged the services of two expert Italian restorers, who have trained two Indian artists, and the latter are now working with success both at Ellora and Ajanta. The work of conservation, although it will continue for several years to come, is being conducted in a scientific manner, both as regards the clearing of the recesses from dirt and fixing them on the rock surface from which they were gradually peeling through climatic causes.

An artist, Mr. Faiz-ud-Din, has also been appointed to copy the frescoes, and the copies exhibited here are his work (Plates A to F). It is intended to publish these copies in the form of picture postcards, or as illustrations of a popular guidebook. For the moment, an album, based upon colour-photography, is in contemplation; but for that we will have to wait until our responsibility in this respect has been fulfilled in the editing of the *Alma Fresco*.



BATTLE SCENE



ELEPHANTS ATTACK



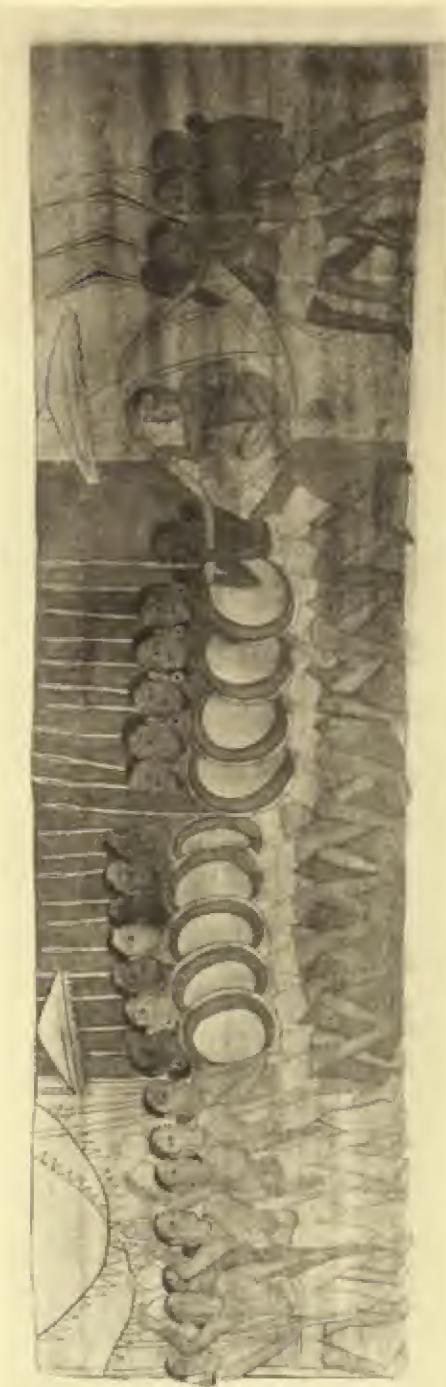
FIGURE OF THE LIZARD



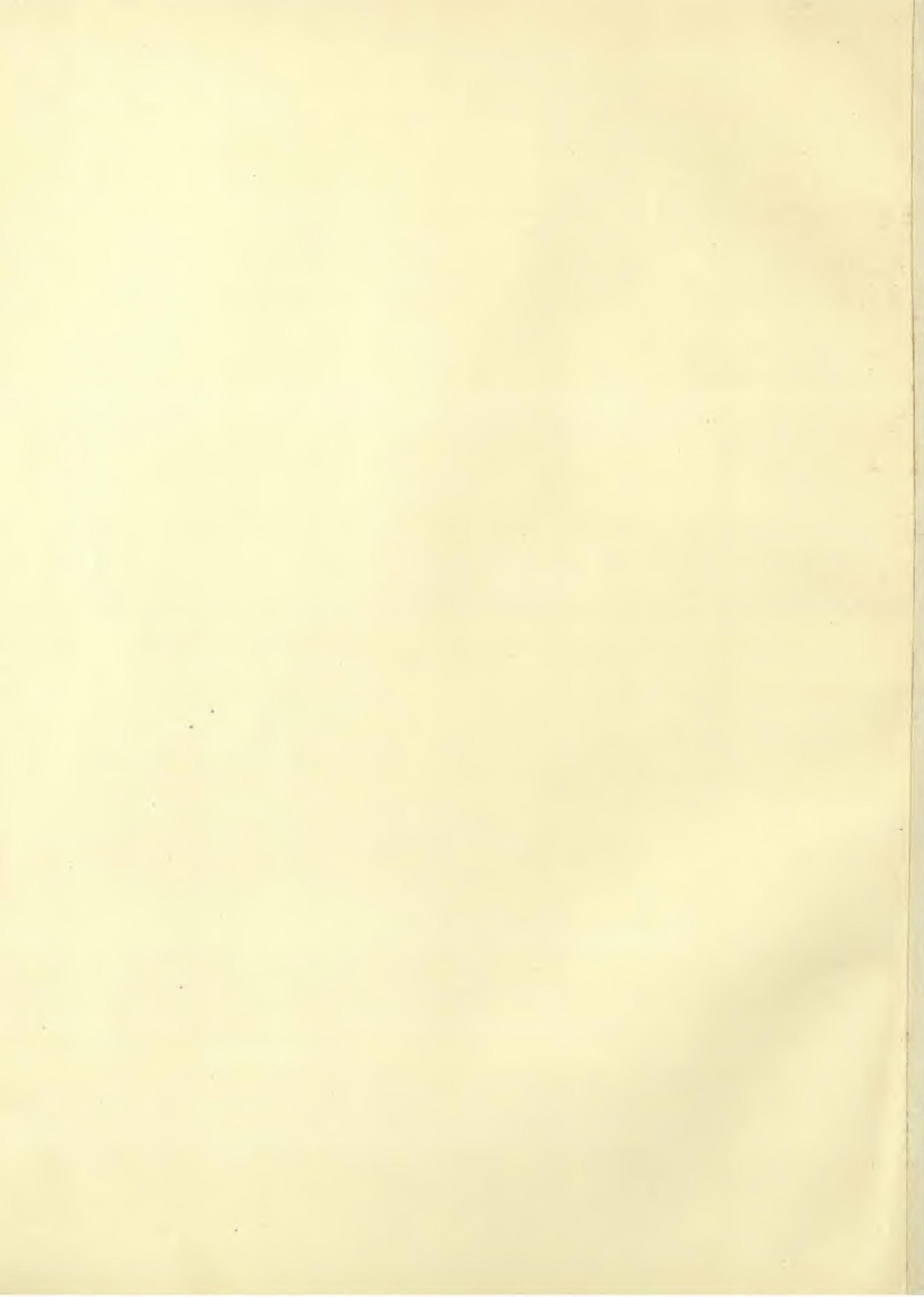




BATTLE SCENE



MARCH OF THE INFANTRY



## APPENDIX B.

Note on the Inscription at Jainad.

By C. R. KRISHNAMACHARLU.

The inscription begins with an obeisance to the Sun, and in Verse (1) it invokes the same deity. In Verse (2) it praises and offers salutations to Sthānu and in Verse (3) glorifies God Śiva in his Tripuradahana form. In Verse (4) is referred to the birth of king Pramāra (Paramāra) through the meditation of Vasishṭha, for the destruction of Viśvāmitra's valour. In his family was born king Jagaddēva who overcame many kings (Verse 5). He was the son of king Udayāditya, and paternal nephew of Bhōja (Verse 6). He conquered the Andhra king (Verse 7), and subdued the King of Chakradurga (Verse 8), entered (the city of) Dōrasamudra (the capital of the Hoysalas), and struck terror into the heart of king [Ma]Jahara (Verse 9). The wives of his Gurjara (Gujarat) enemies are stated to have sought refuge in the caves of the Arbuda mountain (Mt. Abu) (Verse 10). The king was very valorous and praised by poets, etc. (Verses 11 and 12).

Then the record passes on to speak of a chief who was born in the family of Dāhimas and was a celebrated warrior (Verse 13). He was the grandson of Mahēndu (whose wife was Śūṅgā (Verse 14), and the son of Guṇarāja (Verse 15). His name was Lālārka alias Arjuna, and he was a great favourite of king Udayāditya (Verse 15). He had a powerful army (Verse 16), was of a noble form, and was remarkable among princes for his beauty (Verse 17). He was truthful, pure-hearted, and pious (Verse 18). His wife was the beautiful Padmāvatī who founded in this *agrahāra* (name not clear) the temple of Nimvāditya (Verse 19). The record was composed by the poet Aśvatthāma (Verse 20).

Regarding the (Paramāra) king Jayasimha mentioned in this inscription, and the Paramāra war with the Karṇāṭas, see *Archaeological Survey of India Report*, 1916-17, pages 19 and 20. It is possible that the king Jagaddēva was the king of that name mentioned in No. 388 of Kielhorn's *List of Southern Inscriptions*. The Paramāra war with the Karṇāṭas in Udayāditya's time is also mentioned in *Epigraphia Indica*, Volume II, page 181 (see also *Epigraphia Indica*, Volume XIV, page 296). Regarding the Dāhimas see *Epigraphia Indica* Volume XI, pages 299 and 301. In Hiralal's *List of Inscriptions in Central Provinces and Berar* a place called Daimāpūr is mentioned. This might have been connected with the Dāhimas mentioned in our record.

## TRANSCRIPT

1 [Om] namah<sup>1</sup> Sūryāya ॥ [A]kālē=pi Ravērv=vārē Nimvapuṇy-ōdgamair=ayam 1  
pratyayaīm pūrayan=Bhānum=niratyayam=upāsyatām ॥ 1 ॥ Ta[m] vandēmahi  
Vāruṇi-jala-

2 nīdhērv - vēlā - van - āli-sthira - sthānaiḥ Sthānum=abhēdyam=ādyam=amitach - chhāy-  
ātimātr-ōchchhīrayaī 1 uomīlanti vahī p[ra]rōha-samayē yasya trilōkīch-chhal-ōnmāthā-

3 vyōma-[dig-a]ntarālam=atulāḥ sākhā-sikhā-pallavāḥ ॥ 2 ॥ Tat-bhrūbhārīga-vivēshṭitām  
Bhagavatō Bhār[ga]sya bhavyāya vō bhūyād-bhaṅgurit-āngulī-kisalayē pāṇau dha-

4 nuḥ paśyataḥ 1 dagdhum [Trī]pi Purāpi pannāga-[śatair=jyā-vallit-ā](?)laṁbhīte yatr=āvirbhavati sma bhāsvara-śara-vyājēna Vishṇōrv=vapuḥ ॥ 3 ॥ [Āśid=āśī]rv-  
vachōbhīḥ saka-

5 la-muni-janairm=mānitō [mēdīnīśai] rājā mudrām vahadbhīḥ śīrasi vahuvidhairv=vōdhītaś=chāṭuvādaiḥ 1 Viśvāmitra-pratāpā-vyapanaya-nipuṇaḥ prāpta janmā

6 Vasishṭha-dhyānād=dhūma-dhvaja[ś=cha] tribhuvana-vīdītaḥ satva-sāraḥ Pra{m]āraḥ  
॥ 4 ॥ Tad-anvayē s-ānvaya-nāmadhēyāḥ śīmān-Jagaddēva iti kshitiśaḥ 1 abhūd-a-

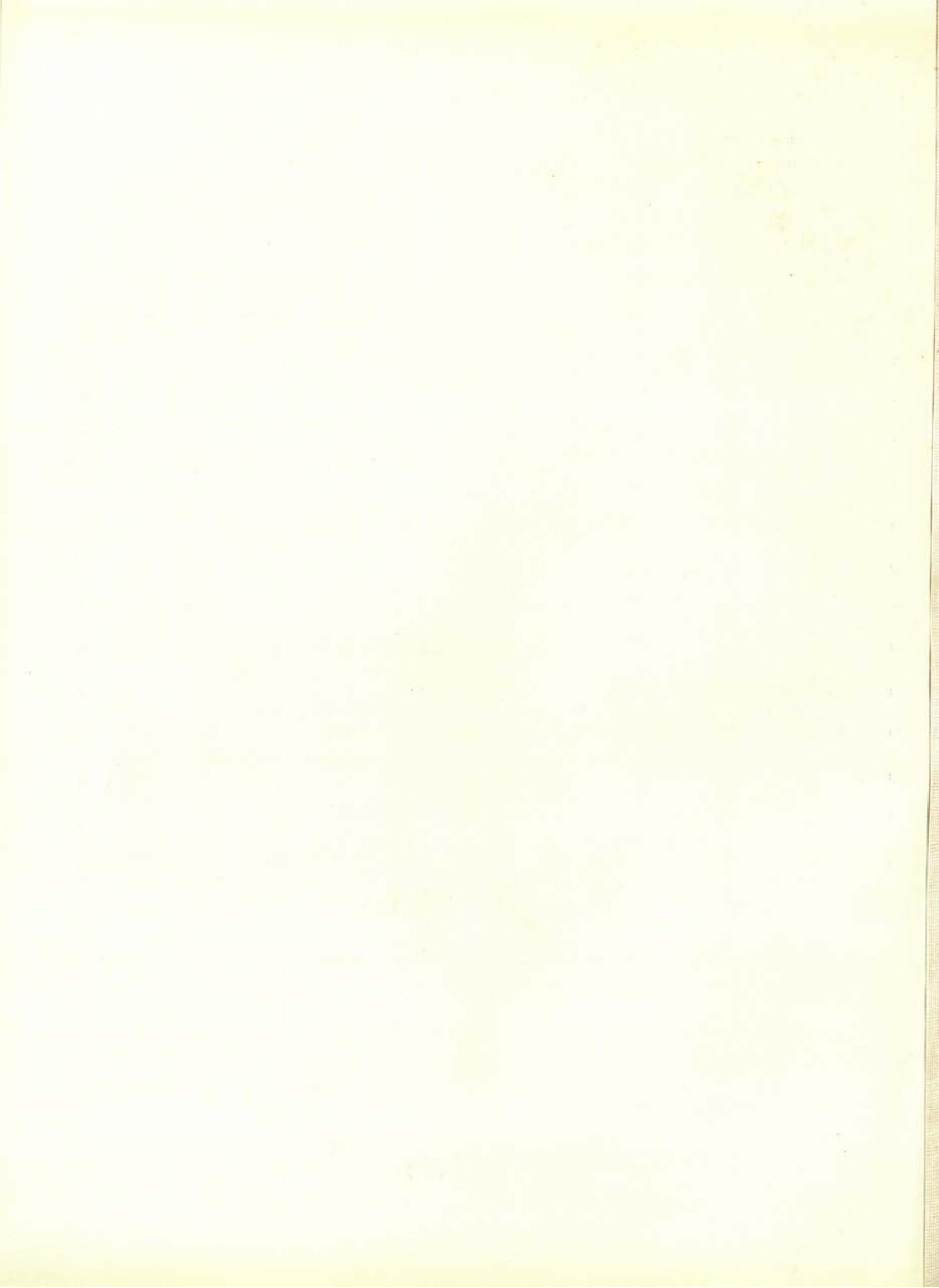
7 bhūpāla-dig-antarāla-nirmmāṇa-nirvūḍha-bhuja-śramō=yām ॥ 5 ॥ Vasy=Ödayāditya-  
nipaḥ pit=āśid=dēvāḥ pitrīvyāḥ sa cha Bhōja-rājāḥ 1 virējatur=yau

8 vasudh-ādhipatyā-prāpta-pratisthāv=iva push[p]avantau ॥ 6 ॥ Andhr-ādhīśa-mṛigidrīśaḥ  
pati-parityaktāś=chitām yach-chamū-vāha-vyūha-khur-āgra-khanḍita-

<sup>1</sup> The sign which looks like the secondary n below mā has to be omitted.

9 bhuvī kshināḥ skhalanty=ōdhvani nīyantē navanīte-kōmala-padāś=tāmra-prabhāḥ  
pallavaīr=datt-ālarhvanam=amvudhēḥ parisara-kshōgi-latā-śrēṇibhiḥ ॥ 7 ॥ Kri-  
10 ḍ-ōchchāṭita-[Cha]kradurgga-nṛipatēr=ady=āpi yasy=ājñayā daṇḍ-ānita-gajēṇdra-dāna-  
salilair=nyastām̄ prasa(śa)stīm̄ parām̄ । nirvyāvṛitti paṭhanti kaṇṭha-luṭhitaiḥ kaiḥ  
11 kairn=ninādairn=nadā śail-ōpānta-vasundharāsu vīpin-ōtsamgēshu [bhū]p-ōnganāḥ ॥ 8  
ll Madhyē [Dō]rasamudram=adri-śikhar-ākārām̄ kapāl-āvalim=ālōkyā  
12 [dvī]rad-ēm̄dra-danta-musala-prānta-spriṣām̄ prēyasām̄ । s-ākramādaiḥ pratimandiram  
[Ma]labara-kshōṇisa(śa)-chitt-ōdarē śūlam̄ [paj]lavayanti vāḥpa-salilair=yad-  
vairinām̄ va-  
13 llabhbāḥ ॥ 9 ॥ Āścharyān̄ Jaya[si]m̄ha-vikrama-kathā-svādhyāya-sandhyā-ghana-  
dhvānam̄ yasya [dhanur-dhanē] (?) narapatēr=vya[ñja]nti vistāriṇah । ady=āpy=  
Arvvuda-parvvat-ōdara-  
14 dari-dvārēshu rātrīm̄-divaiḥ krandaṇ=Gūrjjara-vīra-vargga-vanitā- vāshp-āmupūr-  
ōrīmmayah ॥ 10 ॥ Ekatr=ādbhuta-yuddha-mūrdhani dhanuḥ-sāndhāna(m)-dhīraḥ  
karaḥ kīrttiin̄ kamidala-  
15 ya[n]=nālyānn=aviratō yasy=āti-sarvvañkashah । anyatr=āmudhi-vīchi-kāthchi  
vasudhā-madhyē madhu-syandibhiḥ sūktaiḥ sāt-kavayah śataṁ vyavasitāḥ śrotum  
tath=āpy=akshamāḥ ॥  
16 ॥ 11 Utpannaḥ pratipanna-Karṇṇa-nṛipatēr=yasy=aika ev=ōchitah saīsār-ōdara-sāra-  
samgraha-sah-ādhīyāyō nīdhīḥ pāthasām̄ 1 yasmā, ṭuṇa-nīshamīṇa-paṇḍita- śatā nā-  
17 mān=nīśamī=āniśamī vīhśamīkaḥ kala-rājahāmīsa-virutait=ady=āpy=amandōt[sa]vah  
॥ 12 ॥ Kīrttēḥ pātraiḥ prakṛiti-purushaḥ paurush-ōtkarsha-bhūmīr=bhūmēr=bhart-  
tur=bhuvana-jayi-  
18 na[ḥ] svasya mūrttaḥ pratāpah । Śrī-Lōlār[kkaḥ] samajani jagad-vallabhō vāla-bhāvād=  
ārabhy=aisha prathita-mahasām=anvayē Dāhīmānām ॥ 13 ॥ Ekām=ēva manō-  
19 harām=abhinav-ōlēkhēna rēkhā-mukhā[m] Šūmām=prāpya Mahēndur=ity=abhidhay  
=ā[vai]tānya-visphūrjjitaḥ 1 lōkē yasya pitāmahaḥ śuchi-mahaḥ-puñjan=nījan=nāṭa-  
20 yat=ady=āpi dvipa-danta-kumāda-kumudach-chīhāyair=yaśō-rāsi(śi)bhiḥ ॥ 14 ॥ Āśid=  
yasya pitā Pitāmaha-mukh-āmbhōjaiś=chaturbhiś=chīraṁ gītaḥ Śrī-Guṇarāja ity=ati-  
21 śayād=viśvēshu vir-āgraṇīḥ । ēkaḥ śūra-sahasra-sākshīṇī raṇē kshōda-kshamah [s=ōrju]-  
nah prauḍhaḥ pallavayam̄ pratāpam=Udayādityasya nītya-priyah ॥  
22 ॥ 15 ॥ ..... chīhna-dhvaja-paṭa-paṭalaiḥ pāṇḍurair=ātapatraiḥ paṇkti-nyastair=apāsta-  
pralaya-ghana-ravair=bhīma-ḍhakkā-nīnādaiḥ । jāyantē [ta]sya sainyāny=avira-  
23 la-taralairv=vājibhir=vajra-puñja-prāṇ[ai]ḥ prāś-āśi-pāśa-praṇayibhir=aparair=aśva-  
chāraīś=cha vīraīḥ ॥ 16 ॥ Śāla-prānsu-sitāmīsu-pratinidhi-vadanaḥ padma-patr-  
āyat-ākshah  
24 pln-ām[sō] dirgha-vāhuḥ Kanakagiri-śīlā-sannībh-ōrūsthalaś=cha vāha .... kisalayita-  
śrōtra- [mū]rchchhēshu gachchhan=yō madhyē rāja-putrēshv=api vahushu pari-  
25 jūyayatē rēkhaya=iva ॥ 17 ॥ Su(Śu)ddhō vāchi śuchīrī=manasy=a[ti]-jagaddēva-  
pratōshair=īha dvārīdva-dvārīdva-haran=namann=anudinām̄ vālyāt=prabhṛity=ēva  
yah । chañchach-chāmaram=a-  
26 ntatēna mabatīm̄ rā[shṭra]-śriyam̄ nīshalām̄ vibhrāṇah..... spriṣāḥ pārthivān ॥ 18  
ll Tat-patnī padma-patr-āyata-nayana-yugā padmā-  
27 saīmāśa-[vaktr]ā nāmīnā Padmāvat=iti trijagati vīditā rūgata[ḥ] śvēta-padmā । ētasmīnn  
=agrahārē haṭa-hṛīta-kalushē kārayā-māsa Nīmāditya-prāśāda-  
28 ..... [chan]drārkka ॥ 19 ॥ Labhatām̄ jagatām̄ śrōtraiḥ sāmīgāmām̄ hṛīdayam-  
gamā । sajjana-nyasta-bhār=ēyam=Aśvatthāma-kavēḥ kṛītiḥ ॥ 20 ॥

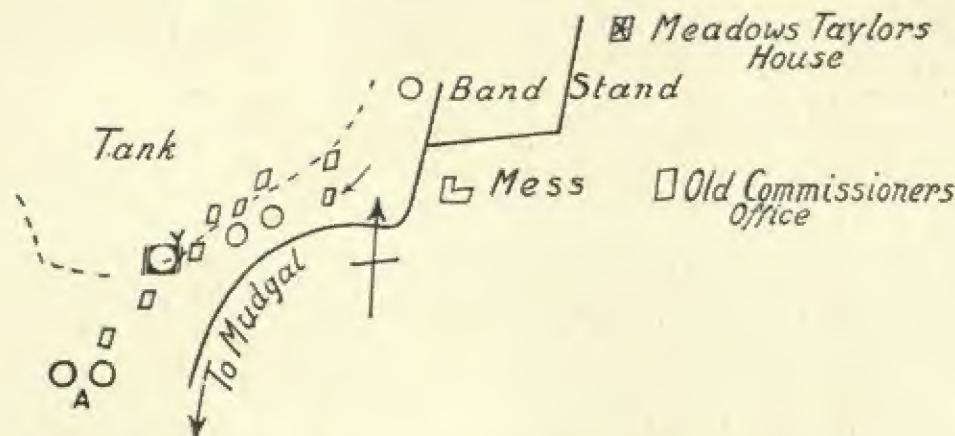
PLATE G



## APPENDIX C

*Letters from Mr. L. Munn regarding antiquities in the Raichur District*

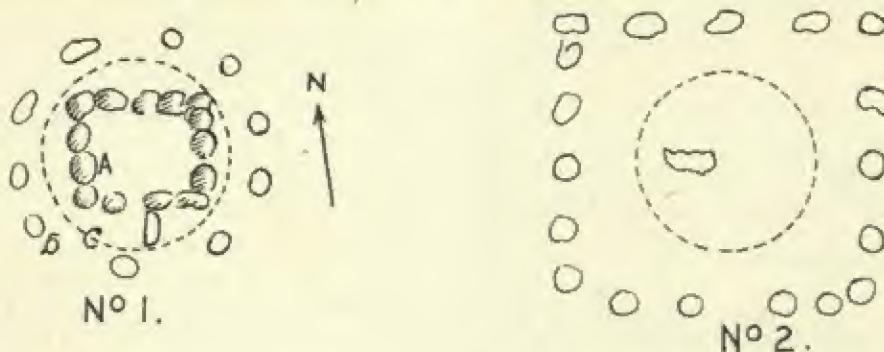
LINGSUGUR,  
via., RAICHUR,  
24th April, 28



Now the Tank has gone I have discovered a large cairn field.

That a cairn field should be here is not curious, but that it should have escaped the eagle eye of Col. M. T. and all the officers is really surprising.

The graves are for most part square with circles round them, but there are two or three of which the like have not yet been recorded by anyone as far as I know.



No. 1 is as you see a square grave with B a circle of boulders around it, but in between is a perfect circle of material Sample I, which is as far as I can see identical with the ash mound I have reported on p. 93 of my *Geology*. No. 2 is a square of stone boulders  $40' \times 40'$  and inside a perfect circle (x on sketch overleaf) of similar material Sample II. I want you please to get these analysed for me.<sup>1</sup> I have carefully opened No. 1 and taken good photos first. Just beneath

<sup>1</sup> The samples were sent for examination to the Science Laboratory of the British Museum and Dr. Plesnerbith of that laboratory has kindly sent this report:—

"I return herewith the two lumps of stony material which were passed to me together with the correspondence by Mr. Reginald Smith. In my examination I have treated them in all details quite independently as requested, but the final conclusions show them to be indeed the same substance, a variety of lava.

Qualitative data indicate the presence of much silica, silicates and oxides of iron, aluminium, calcium, magnesium, sodium and potassium, together with small quantities of manganese oxide, phosphate, sulphate, carbonate and organic matter. The latter is present in very small amount in the samples examined.

The colour of the specimen together with the quantity of silica observed in analysis shows that the specimens should be classified as acid lava, and by their general appearance I would suppose that they have not been exposed a great deal to the weather."—G. Y.

surface one batch of pottery (all preserved) and 3' 6" a second batch and now I have struck water and have had to abandon for present so have attacked [ ] the one marked thus on plan. So far in neither have we found any interior cist.

The next one I am attacking is the 2 big double circle graves to the South of A on sketch.

I am making a rather fine collection of neolithies: do tell me how to make a good white paint to mark them with.

All around here are a lot of inscriptions written in Canarese character but undecipherable. Probably Sanskrit or Nagari written in Canarese character. I wish you would send someone knowledgeable here to read them.

Lingsugur,  
4th May, 1929

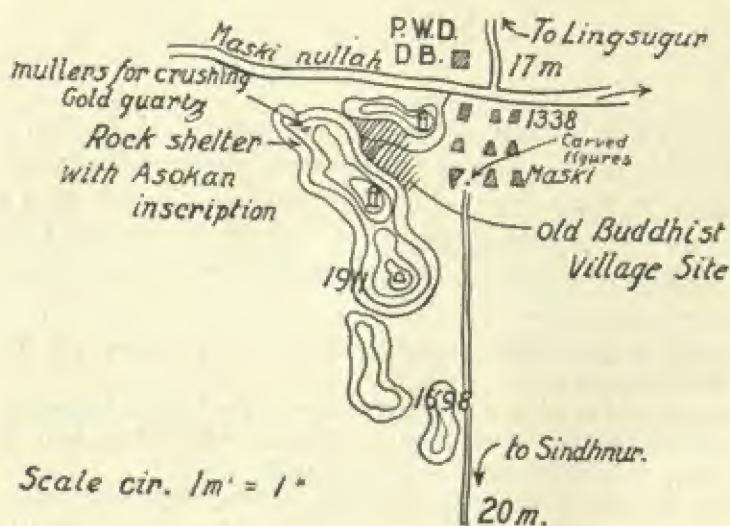
Sunday I am spending the day at Maski. I have found the site of the old Buddhist city and a half hour's search was rewarded with chank bangles, painted pottery a neolith, and some pottery with spouts. The villagers tell me coins, gold ornaments, and beads are also found. From the section of a *nullah* crossing the site there is at least 3 ft. of made ground full of pot-sherds covering probably 10 to 15 acres.

In my opinion it is most important to excavate very carefully the rock shelter within which the Buddhist inscription was found. From the fact alone that the inscription faces the interior of the cave, to my mind proves conclusively that the cave was an important place of pilgrimage in the Asokan days—I think you must agree this supposition is probably correct. When you were at Maski did you see the bust of a figure in granite lying to the south of the main street with a *Karita* just like the Ajanta paintings. I have offered a reward for any others that are found. There is also a stone cube with four seated Buddhas.

Maski I am beginning to believe was Swaranagari, the Asokan capital of Raichur Doab.

Sindhnur,  
9th May, 1929

Last Sunday I took a holiday from Well-Sinking, and as I had to pass Maski on my way here, I got up extra early, and spent the day on the site of the Buddhist village. The marginal sketch shows you the position. I roughly reckon the original area of the town must have been over 50 acres.



I told Yazdani in a note I sent him that the depth of old village refuse, carrying pottery, and human artifacts was at least 3 ft., I can now definitely show it is over 9 ft. as proved in an exposure, in a small *nullah*. I wonder what length of time this represents?—a good many years, as this site is up against the hill, and one must allow a good deal of removal of surface soil by rain, since the town was evacuated.

As regards the town there is very little folk-lore. An old *Lingayat Jangam* tells me he showed Sastri (from Madras who came to read the Buddhist inscription), another inscription, to the west of Maski hill, which referred to some Rajah who came from Northern India. If Yazdani has

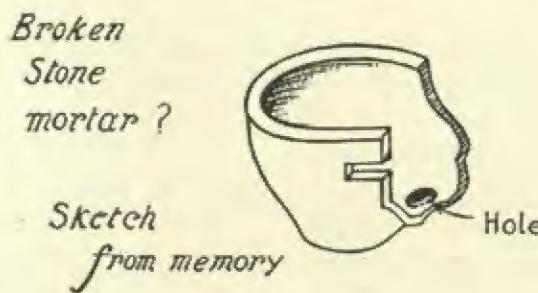
not a translation, he is sending a man to take some other rubbings, and this can be included. No folk-lore exists as regards the evacuation of the town. It must be a very ancient site for neolithic celts are picked up within the area. Of course until we have a pottery sequence which can only be got by careful digging, and sifting, anyhow one neolithic, and some ancient site like this at Maski, that we shall learn to be able to differentiate between different ages of pottery. But no such thing has yet been done in India to date, unless the new excavations of Mohen-jo-daro are to be excepted.

Now as regards my Sunday finds. First and foremost the head and trunk of a female figurine in pottery. The first to be found in the Deccan—please say *Shabash*—and more painted pottery like Hunt dug up at Raigir—a beautiful leg of a bowl shaped like a lion's paw—a beautiful rim of a bowl of very bright red pottery embossed with rosettes—another rim with a handle, and an ivory bead. I also got nearly a pocket full of parts of chank shells—will.....please send me a glass bangle that easily slips over her hand and she shall have a chank shell bangle of probably 2,000 years ago. I forgot to mention we found very large and well burnt bricks from memory I should say 14" x 9" x 3", these would probably be Buddhistic period.

In stone we got about 10 stone axes. I gave up collecting rubbing stone (*butha*), as you could fill a cart with those, and hammer stones, but Mr. Shree Hari, my Mechanical Foreman, found a most curious thing, as per sketch, the use of which I have not arrived at yet. As you see from the sketch plan I have only just touched the area around Maski.

To show you how prolific neolithics are —this morning only making a break of  $\frac{1}{2}$  hour each at Rawalconda, a hill 6 miles south of Sindlinur, and Goberkal, another gneissic knoll 2 miles further south, I picked up with the aid of villagers over 40 specimens.

Bellamur-rai-guda, 3 miles west of Lingsugur has up to date yielded over 140 specimens of neolithic stuff—and that off the surface. I think I told you in my last that I had located prehistoric graves practically at the foot of the hill, these will be of the iron age people who occupied the same site.



Lingsugur,  
20th May, 1929

Yesterday, I went out to the big ash-mound between Gaudur and Machnur (15 miles north-east of Lingsugur) to refresh my memory.

This ash-mound has always been an enigma in itself but now the ash (?) is found in circles associated with prehistoric graves the enigma is doubled.

I examined the heap thoroughly. Owing to constant excavation by villagers who grind and mix the material with common red earth to plaster their houses, it is somewhat reduced in size since I last saw it, when I estimated it at 175,000 cubic ft.; but it still stands out at its southern end like a cliff.

Bruce Foote in his book says that the Bellary cinder mound yielded no bones. I send you to-day under separate cover some typical bones of which a good number are excavated by the villagers, please have them examined by a Veterinary Officer and let me know his opinion early.<sup>1</sup> Besides bones, a good number of large broken rubbing stones of gneiss, both rubbing stones, and the nether stone worn into a trough are found. I have made a collection of different kinds of the ash, slag, cinder or whatever you call it, and am sending it to the R.A.I. (Royal Anthropological Institute) with a note of which I will send you a copy.

<sup>1</sup> The bones were sent for examination to the Director, Zoological Survey, Government of India, who has written: "the (bones) are not human but are big bones of cattle."—G. V.

I found some slag<sup>1</sup> which is a glass, and of which I am having a microscopic section made, sample sent with bones.

Now taking the above facts into consideration one might jump to the conclusion that the mound is the accumulation of slag resulting from an enormous glass factory, but the following points are against that conclusion:—

1. Absence of quartz either around the mound or excavated out of the mound.
2. Complete absence of fragments of glass bangles, or broken bits of glass.
3. Presence of bones in the heap.

Finally, if it is a slag heap what possible connection can such slag have used in circles connected with prehistoric sepulture.

In fact, I come back more puzzled with its origin than ever, as to form the glass-like slag would require a far higher temperature than ever could be obtained by smouldering cow-dung—which was Bruce Foote's final suggestion—even supposing anybody would collect 175,000 c.ft. of cow-dung cakes.

*Preliminary Note*

Lingsugur,

28th May, 1929

You are doubtless aware that in this District, as well as in the Bellary District, there exist so-called ash or cinder-mounds which have always puzzled Archaeologists.

*Bibliography.*

*Madras Journal Lit. and Sc.*, Vol. 7, 1838.  
*Captain Newbold*: *Journal R.A.S.* Vol. XVII, Art XIV, 1842.  
*Bruce Foote*: *The Foote Collection*, Page 90, *et seq.*  
*MacLaren*: Appendix 1, herewith.  
*Munn*: *Manchester Lit. and Phil. Soc.*, Vol. 64, Part II, 1921.

The marginal references are the only ones I can refer to from my limited camp library. No doubt the R.A.I. library will supply fuller information.

The enclosed photos will give some idea of the size of the Machnor or Gaudur heap, 15 miles north-east Lingsugur Cantonment (Map No. 1, Lat. 16°—16 E. 76° 42). This heap will if necessary be surveyed, but I take the cubic contents to be between 50 and 100,000 c.ft. Three miles east of this heap is another mound at Wondalli village. MacLaren when reporting on the old Gold Mines of this area gave the analysis as follows, in the adjoined column.

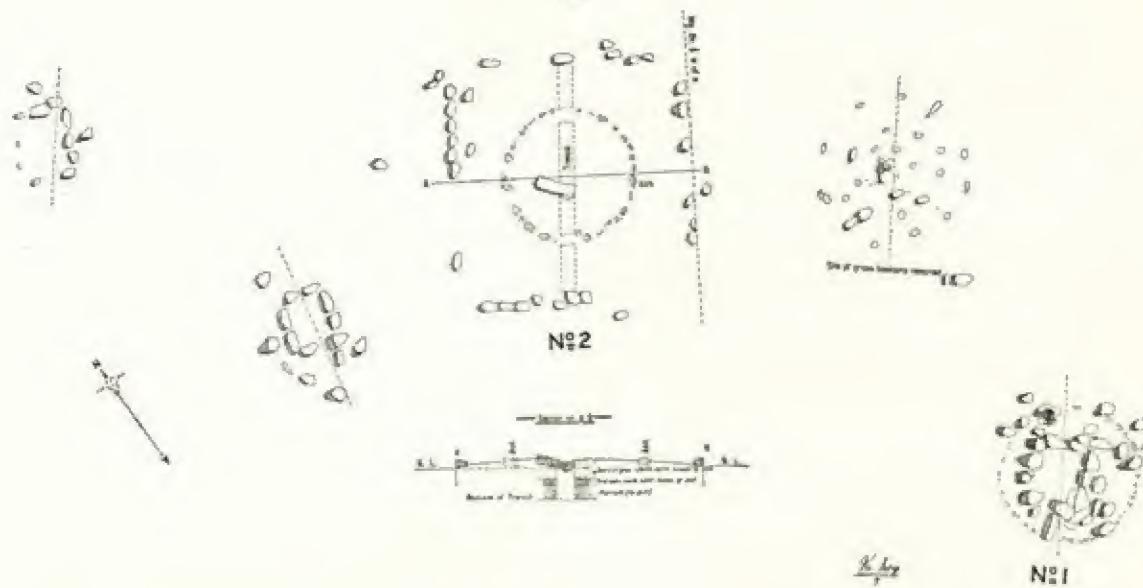
I give Bruce Foote's analysis of the same heap supplied by Mr. Bosworth Smith:

	<i>Wondalli.</i>	<i>per cent.</i>	<i>Wondalli.</i>	<i>per cent.</i>
Moisture	..	0.26	K <sub>2</sub> O	..
Loss on ignition	..	3.39	Na <sub>2</sub> O	..
SiO <sub>2</sub>	..	66.19	CaO	..
CaO	..	15.88	MgO	..
Fe <sub>2</sub> O <sub>3</sub> Al <sub>2</sub> O <sub>3</sub>	..	8.19	Fe <sub>2</sub> O <sub>3</sub>	..
P <sub>2</sub> O <sub>5</sub>	..	1.57	Al <sub>2</sub> O <sub>3</sub>	..
Undetermined	..	4.52	C <sub>2</sub>	..
	<hr/>	100	P <sub>2</sub> O <sub>5</sub>	..
			H <sub>2</sub> O (at 100°)	..
			SiO <sub>2</sub>	..
				53.10
				<hr/>
				99.98

<sup>1</sup> This was sent for examination to the Director, Geological Survey, Government of India, who writes:—"The material has been identified as an artificial glass in process of devitrification. Without a visit to the site it would be impossible to express a definite opinion as to whether it is relic of a glass factory, pottery kiln or funeral pyre."—G. Y.

PLATE H

(1)



(2)

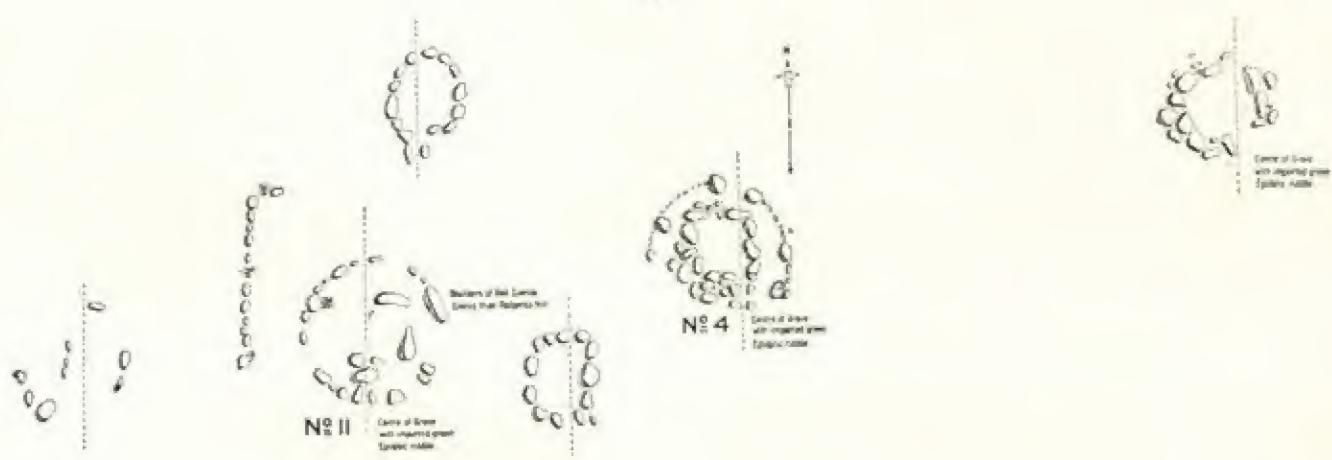
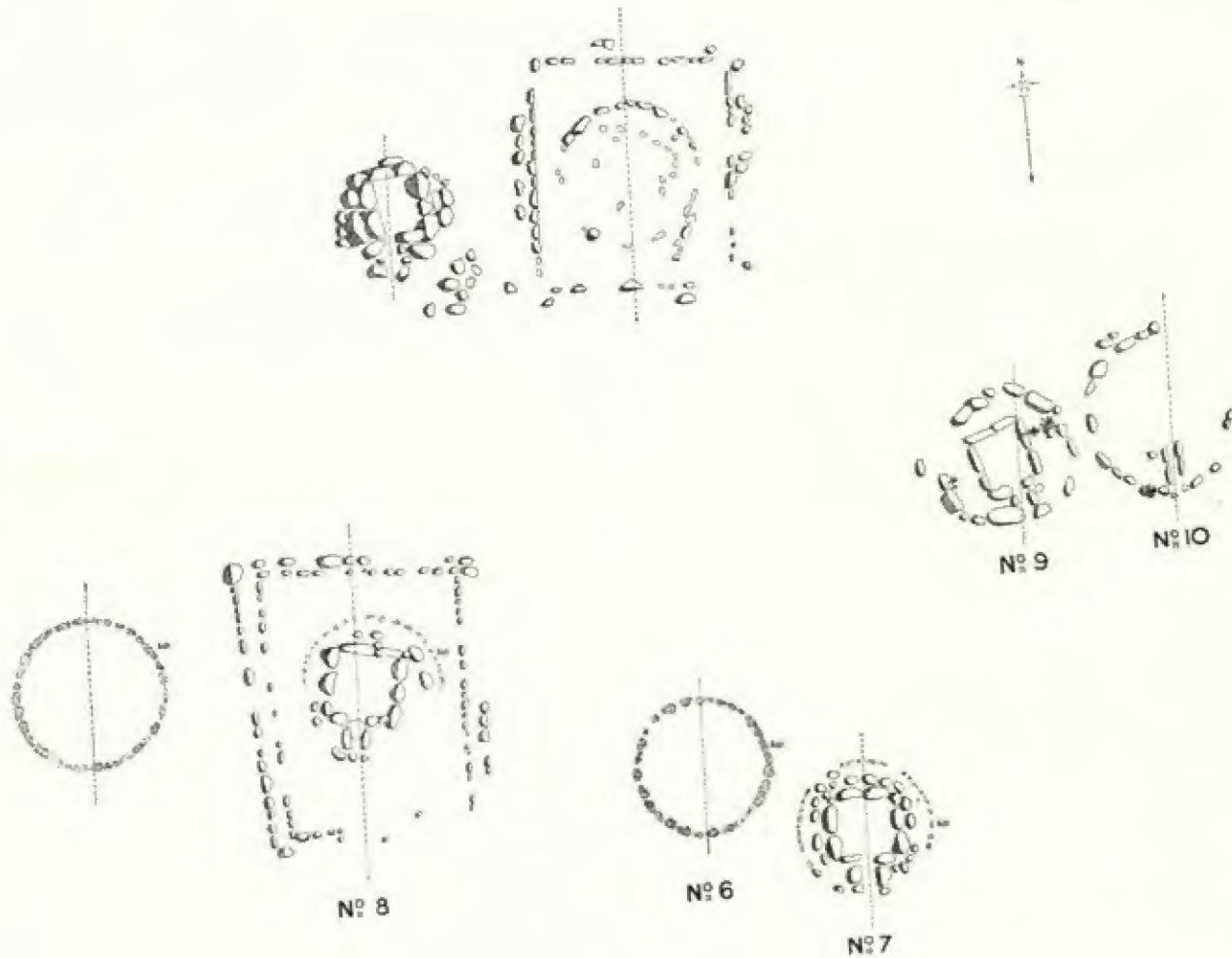




PLATE I





The difference in analysis is easily explained by examination of the difference in the nature of the samples sent from Machnur heap herewith.

As Mr. MacLaren's report is not generally available, I have attached a copy as Appendix I.

The native tale explained these heaps by a story about the burning of "Rakshasas"—Bruce Foote after reading Sir Henry Stanley's "Darkest Africa" at last suggested a huge conflagration of dried cow-dung. I cannot believe that these mounds had anything to do with the ancient gold mining industry, the slag is not of that nature, and no crucibles are present. Anyhow none of these theories seem to explain the Machnur mound.

Under separate cover, I forward you several samples of different kinds of the material from the heap, and you will agree that no temperature resulting from smouldering cow-dung could have caused the glass sample No. 1 to form. Please note, however, only very little of such glassy slag is to be found.

The villagers for centuries have been mining this heap and use the material crushed, mixed with ordinary earth, for plastering their houses. During the course of these excavations no pottery but a good deal of incinerated animal bones are found, and also rounded grinding stones, and hollowed troughs of local gneiss in considerable numbers. Samples of the bones have been sent to the Director-General of the Nizam's Archaeological Department, for examination.<sup>1</sup> In one of the caves formed by these excavations is to be seen stratification of earth, running horizontally through the heap 3 inch. thick. No neolithic celts were found.

Now taking these facts into consideration, especially with the presence of a glass-like sample No. 1, the average reader of this letter might at once jump to the conclusion—in spite of the vastness of the heap—that it is the remains of an ancient glass factory. No doubt many observations point that way, but the following points seems to expunge the idea entirely as the explanation:

1. In spite of systematic search no quartz is picked up in the vicinity, or out of the heap in any quantity, the most conspicuous stones are imported dolerite stones and the local gneissic rubbing stones and troughs.
2. No remains of furnaces or crucibles are present.
3. What possible connection could animal bones have with glass manufacture?
4. The absence of any trace of broken glass bangles or glass objects is also very much against this conclusion.

Even if various theories might be deduced to overcome these four objections they cannot account for my last discovery.

Within a quarter of mile of my bungalow and office at Lingsugur cantonment, which used to be the Old Hyderabad Contingent Mess, in the bed of the tank I have found oblong stone graves surrounded by a circle of similar ash or cinder material.

To the west and in close proximity to the best defined of these graves are level spaces surrounded by a 40 ft. square formed of double lines of stones—hardly amounting to boulders—with a 20 ft. circle of ash or cinder-material in the centre (Plan Nos. 1 and 3).

This discovery in which I have been assisted by Messrs. J. Chandra, L. S. Krishna Murthy, and Shreehari, all of my staff, seems to make the problem of the ash mounds a still greater enigma.

As far as my reading has gone no prehistoric burials of the like nature, with ash, or cinder rings have so far been found in India or elsewhere. Please correct me if I am wrong, and give me information.

Mr. Yazdani, the Director of H.E.H. The Nizam's Archaeological Survey to whom I have reported this discovery, has forwarded samples of this ash (?) to the British Museum authorities for examination, and we await their opinion. <sup>2</sup> Microscopic examination by Mr. Krishna Murthy, my Petrologist, had led to no conclusions.

<sup>1</sup> Please see report of the Director, Zoological Survey, Government of India, on p. 28 (foot-note).

<sup>2</sup> See report on p. 25 (foot-note).

Though undoubtedly many of these graves were during part of the year submerged under the water of the tank in the days when Col. Meadows Taylor was Assistant Commissioner here, graves, Nos. 4, 5, and 11 were most of the year out of water and those graves just behind the old barracks at Huligud always above high water level, so it is most curious that they were overlooked by such a keen observer, especially as his Office and Bungalow, shown on the plan, were so close, and the Contingent Officers must have passed them daily. The boulders of some of these graves were utilised for making the landing stage of the boat-club.

As will be seen by the map the graves extend over a very wide area, the boulders from many have been removed, and how many lie hidden under the silt of the tank is impossible to estimate.

Three miles north-west, another grave-yard was discovered by me last month, on the eastern side of Bellumur-rayan-Guda hill (Map No. 2) noted by Bruce Foote as an important Neolithic site, who however overlooked, or does not report, the graves.

I hope Sir Akbar Hydari, the Honourable Finance Member of H.E.H. the Nizam's Government is going to give me a small grant, to enable me to dig here, with the hope of making a pottery sequence, which has never yet been attempted in this State.

In spite of what Bruce Foote says it appears to me that the site existed from neolithic days onwards to the iron-age, as besides yielding to date 155 neolithic specimens from the surface alone, I find iron slag, as well as a considerable amount of imported ferruginous quartzites, and other iron ores. The chief neolithic site, as Map No. 2 shows, is on the archæa to the south-east of the hill, but celts and archaic pottery have been picked up in all directions.

The prehistoric remains shewn on the attached map and photographs can be classified as under:—

1. Stone Circle Graves, Photo No. 5.
2. Oblong stone graves with opening to south surrounded by stone circles No. 9. Plan No. 1.
3. As above but with circle of ash. Photos No. 1, 4, 7.
4. Square platform with grave in centre, Grave No. II. Plan No. 2 and 1.
5. Square platform with grave as above with ash circle surrounding. Photo No. 8. Plan No. 1.
6. As above with only ash circle. Photos No. 2 (1) and (2). Plan No. 3.

I might mention here that owing to the thick deposit of lime formed on the stones owing to the annual evaporation of the tank water, all stones and boulders appear grey, and for that reason on my first noticing this ash material in connection with these oblong stone graves, which was not very clear, I first photographed the grave and then subsequently took a second photo after white-washing the ash. In our later discoveries in which the ash material stands out so clearly this has not been considered necessary.

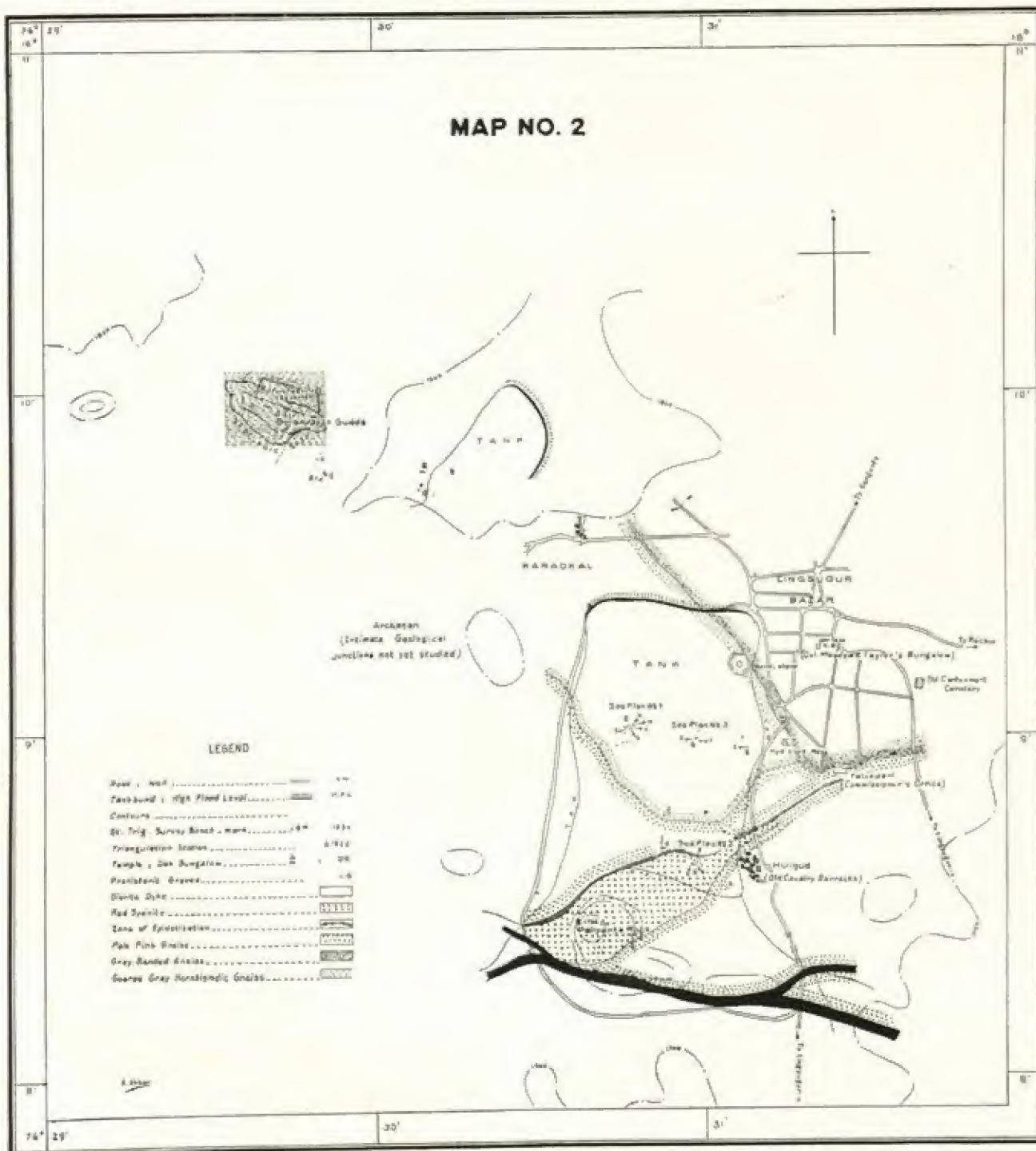
So far only two graves have been opened under the superintendence of Mr. Chandra, and the prehistoric ash circle inside a stone square trenched.

In grave No. 1, a mass of broken pottery, some utensils, intact was found directly under surface, also one fresh water shell. Plate No. 1 gives sections of all the pottery that was recognizable. At 3' 6" another mass of pottery mixed with burnt human bones was unearthed and one gneiss rubbing stone (this pottery is shown in Plate No. II). No pot marks were found. The whole of the recognizable pottery unearthed, is shewn in a separate photo. At 7 ft., water was struck and as the ground was still soft I had a hole jumped down with a  $\frac{1}{2}$  inch drill, a further 5 ft. deep, but as no stone was met with I conclude there was no interior cist.

Grave No. 3 gave similar result save that both the pottery at surface and at 3 ft. was all crude rough red pottery and only two pieces of black pottery such as is shewn in plate No. 1 like No. 2 was found intact. At 5 ft. the excavation was stopped, as it was obvious that we were in solid untouched, virgin ground.

The 40 ft. square platform and ash circle Plan No. 3, Photo Nos. 1 and 2, has been trenched north and south. This has proved that the ash-like circle only persists to the average depth of 1 ft. 9 inches below average ground-level, but nodules of similar ash continued to the depth of 4 ft. To the depth of 3 ft. the earth excavated is a whitish grey colour, but no charcoal was

PLATE J





noticed. It should be remembered however that this platform has been off and on under water containing a high percentage of lime, during the last sixty years. The only other material found in the trench were isolated potsherds, those with lips or any ornamentations have been numbered and preserved. The trench was continued into solid ground.

The stone shewn in the measured drawing plan No. 3 I think may have been a menhir.

I suggest that this square and ash circle may have been a burning ground, but the presence of the ash circle still remains an enigma.

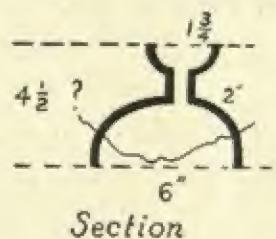
It is curious that although most suitable rock is at hand, up to the time of writing the tank bed area has not yielded one single neolithic specimen.

All photos were done by Mr. Muzzer-ul-Haq, Draughtsman to the Geological Department.

Camp Koratgi,  
Sindhur Taluq,  
27th Sept., 1929

In Field 536 of the village and the adjoining fields on the south and south-west, I have found the remains of what appears to be a very ancient village site, of which there is no official record whatever.

A careful search of the site has revealed lying on the surface, ornamented and unornamented portions of chank shell bracelets and a few chank shell beads, beautiful specimens of highly glazed red painted pottery sherd, a few specimens of highly polished black pottery sherd painted with white, two parts of clay figurines representing human heads, one palaeolithic stone implement, rubbing stones, a stone paint palette, a piece of red ochre which has been rubbed down for making colour, besides a great quantity of highly polished red and black pottery far and away better than any pottery now made in the Taluq. To the southern end of the Field 356 runs a *nullah*, now a cart track, which runs through the site of the old pottery kilns. In this *nullah* we have unearthed a pot cover of enormous interest, it is shaped as per marginal sketch. To anyone who has studied Prehistoric pottery it will at once recall the style of black polished pottery cover which seems of all styles of pottery most frequently and consistently found in all types of Prehistoric stone circle burials. The specimen we have recovered has been improperly baked and therefore was found among a lot of discarded rubbish. This site is well worth further scientific investigation.



At Dhanapur I have discovered the existence of a village god named "DAIMAK MUDA" who, it is claimed, taught the villagers to sow rice and irrigate it. He is figured as per marginal sketch. From what I learn he is only worshipped in 8 villages in Gungawati Taluq, namely Dhanapur, Hoshalli, Ayodha Nagarhalli, Chikjuntukal, Hirejuntukal, Wipra, and Achalpur.

I personally have never come across this figure before and am attempting to find out more of the story, as it is so reminiscent of the Mesopotamian God "IOANNES" who was the fish god who came out of the sea and taught the Babylonians how to irrigate.



On the top of the boulder hill behind the big temple at Juntukal,  $1\frac{1}{2}$  miles south of this town

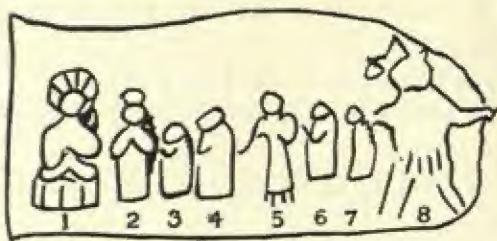
there is a "cave," really a rock shelter formed by a huge block of gneiss having toppled over onto other boulders, like the "cave" at Maski. In all probability like the cave at Maski in which the Asokan inscription was found by Mr. Beadon, this cave has been a place of worship from time immemorial.

On the boulder forming the side of the cave is carved a scene which I roughly sketch in the margin.

I take it that No. 1 is undoubtedly the figure of Buddha, sitting with crossed legs, arms folded on a raised *Chabulara*, which is slightly decorated. No. 2 is, I take it from his crown, a Rajah, and a smaller figure standing behind him, No. 3, is perhaps the Diwan. The fourth I think is a female figure. No. 5 is presumably a Sadhu. Nos. 6 and 7 another Rajah and his wife but No. 8 is a grotesque figure and the only suggestion I have to make is, that as he towers over the rest of the group, that he represents a Rakshasa. Underneath in old Canarese the following is legible: "BUDHAIN AIDKAYA NAMAH" which may be rendered "We worship you oh God Budha", second line "NAGARIVI NAMAH VERA" perhaps "The head of the Nagar town prays". Under figure No. 6 is written "RANGA NAMAH", Ranga prays.

The cave is full of mud. The heads of some other deities on the back wall are just protruding. On another huge boulder outside are more inscriptions, overlaid with graffiti which an expert might be able to decipher. The cave is not, I understand, used for worship, even though the Ishwar Temple built on to it may be.

I have to-day discovered the hills of Yemmiguda (Buffalo Hill), and Benkal, over which are scattered quantities of Dolmens, which local tradition assigns to a tribe called Mooree and in consequence are called Mooree Mooni. I have not yet had time to investigate them, as to climb the towering boulder strewn hills and scraps is a two days' job, and it is only a few Dungars who know where they are.



## APPENDIX D

*Diary of the Director for the year 1337 F. (1927-28 A.C.)*

Month	Date	Place
1337 F. (1927-28 A.C.)	1st-19th (7th-25th)	.. Duty at headquarters.
<i>Ādhur</i> (October)	20th-21st (26th-27th)	.. Hyderabad to Ajanta.
"	22nd-24th (28th-30th)	.. Halt at Ajanta.
<i>Ādhur</i> (October and November)	25th-26th (31st Oct.-1st Nov.)	.. Ajanta to Hyderabad.
"	27th (2nd)	.. Duty at headquarters.
"	28th-29th (3rd-4th)	.. Hyderabad to Ellora.
<i>Ādhur and Dai</i> (November)	30th <i>Ādh.</i> -3rd <i>Dai</i> (5th-8th)	.. Halt at Ellora.
"	4th-5th (9th-10th)	.. Ellora to Hyderabad.
"	6th-14th (11th-19th)	.. Duty at headquarters.
"	15th (20th)	.. Hyderabad to Bidar.
"	16th (21st)	.. Halt at Bidar.
"	17th (22nd)	.. Bidar to Hyderabad.
<i>Dai to Isfandār</i> (November to January)	18th <i>Dai</i> -2nd <i>Isf.</i> (23rd Nov.-5th Jan.)	.. Duty at headquarters.
"	3rd (6th)	.. Hyderabad to Nalgonda.
"	4th-6th (7th-9th)	.. Tour in the Nalgonda District, including visits to Wazirabād, Pillalmari, and Surayyapet.
"	7th (10th)	.. Nalgonda to Hyderabad.
<i>Isfandār to Farwardīn</i> (January to February)	8th <i>Isf.</i> -14th <i>Far.</i> (11th Jan.-16th Feb.)	.. Duty at headquarters.
"	15th (17th)	.. Hyderabad to Mahbūnagar.
"	16th-17th (18th-19th)	.. Tour in the Mahbūnagar District.

APPENDIX D—*contd.*

Month	Date	Place
<i>Farwardīn</i> (February)	18th (20th) ..	Mahbūbnagar to Hyderabad.
<i>Farwardīn to Urdī Bihīshī</i> (February to March)	19th <i>Far.</i> —23rd <i>Urd.</i> .. (21st Feb.—27th Mar.)	Duty at headquarters.
<i>Urdī Bihīshī to Amurdād</i> (March to June)	24th <i>Urd.</i> —23rd <i>Amur.</i> .. (28th Mar.—28th June)	On special duty in connection with the compilation of the <i>Ajanta Album</i> . During this time the Director camped at Ajanta and Ellora for three weeks and also visited Gulbarga to show the Princes round the monuments there.
<i>Amurdād</i> (June)	24th (29th June) ..	Resumed charge.
<i>Amurdād to Shahriwar</i> (June to July)	25th <i>Amur.</i> —7th <i>Shah.</i> .. (30th June—13th July)	Duty at headquarters.
"	8th—9th (14th—15th) ..	To Bidar and back with the Princes.
<i>Shahriwar to Ābān</i> (July to October)	10th <i>Shah.</i> —30th <i>Ābān</i> .. (16th July—30th Oct.)	On deputation to Oxford to attend the 17th International Congress of Orientalists.
Duty at headquarters.....		162 days
Tour.....		48 ..
On Special Duty.....		5 months 22 days

*Diary of the Assistant Director*

<i>Ādhur to Bahīman</i> (October—December)	1st <i>Ādhur</i> —10th <i>Bahī.</i> .. (7th Oct.—14th Dec.)	Duty at headquarters.
"	11th—15th .. (15th—19th)	Tour in the Karimnagar District.
"	16th—21st .. (20th—25th)	Duty at headquarters.
"	22nd—29th .. (26th Dec.—2nd Jan.)	To Bombay for attending the Annual Meeting of the Numismatic Society.
<i>Isfāndār</i> (January)	30th <i>Bahī.</i> —15th <i>Isf.</i> .. (3rd—18th)	Duty at headquarters.
<i>Isfāndār to Farwardīn</i> (January to February)	16th <i>Isf.</i> —1st <i>Far.</i> .. (19th Jan.—3rd Feb.)	Tour in the Karimnagar District.
<i>Farwardīn to Urdī Bihīshī</i> (February to March)	2nd <i>Far.</i> —23rd <i>Urd.</i> .. (4th Feb.—27th Mar.)	Duty at headquarters.
<i>Urdī Bihīshī to Amurdād</i> (March to June)	24th <i>Urd.</i> —23rd <i>Amur.</i> .. (28th Mar.—28th June)	As Officiating Director during the Special Duty of the Director of Archaeology and duty at headquarters.

APPENDIX D—*concl'd.*

Month	Date	Place
<i>Amurdād Shahriwar</i> (June to July)	<i>24th Amur.-9th Shahr...</i> (29th June-15th July)	Duty at headquarters.
<i>Shahriwar</i> (July to August)	<i>10th-24th</i> .. (16th-30th)	Duty at headquarters as Officiating Director of Archaeology.
<i>Shahriwar</i> (July to August)	<i>25th-29th</i> .. (31st July-4th Aug.)	Visit to Bidar.
<i>Shahriwar to Mihr</i> (August)	<i>30th Shahr.-16th Mihr</i> (5th-22nd)	Duty at headquarters.
"	<i>17th-19th</i> .. (23rd-25th)	Visit to Patancheru.
<i>Mihr to Ābān</i> (August to September)	<i>20th Mihr-6th Ābān</i> .. (26th Aug.-11th Sept.)	Duty at headquarters.
<i>Ābān</i> (September to October)	<i>7th-19th</i> .. (12th-24th)	Tour in the Aurangabād District.
"	<i>20th-30th</i> (25th Sept.-5th Oct.)	Duty at headquarters.
Duty at headquarters.....		315 days
Tour.....		50 ..

## APPENDIX E

*Expenditure on the Archaeological Department, Hyderabad, during the year 1337 F.*

(1927-28 A.C.)

		Rs.	As.	P.	Rs.	As.	P.
<b>Salaries :—</b>							
Director (B.G. Rs. 800—50—1,200 p.m.)	..	16,800	0	0			
House rent (Rs. 100 p.m.)	..	1,200	0	0			
Assistant Director (Rs. 300—25—500 p.m.)	..	6,000	0	0			
Officiating Allowance (Rs. 150 p.m.)	..	860	0	0			
Curator of Ajanta Caves (Rs. 250—15—400 p.m.)	..	4,800	0	0			
Horse allowance (Rs. 20 p.m.)	..	240	0	0			
Establishment	..	11,204	0	0			
					41,104	0	0
<b>Travelling Allowances :—</b>							
Director (including fixed Travelling Allowance)	..	2,391	5	7			
Assistant Director	..	810	2	9			
Establishment	..	1,298	7	8			
					4,500	0	0
<b>Contingencies :—</b>							
Fixed Contingencies	..	1,007	5	0			
Extra Contingencies	<div style="display: inline-block; vertical-align: middle; text-align: center;"> <div style="border-left: 1px solid black; padding-left: 10px; margin-right: 10px;">Livery for peons</div> <div style="border-left: 1px solid black; padding-left: 10px; margin-right: 10px;">Purchase of books</div> <div style="border-left: 1px solid black; padding-left: 10px; margin-right: 10px;">Printing charges</div> <div style="border-left: 1px solid black; padding-left: 10px; margin-right: 10px;">Service Postage</div> <div style="border-left: 1px solid black; padding-left: 10px; margin-right: 10px;">Furniture</div> </div> ..	105	0	0			
		584	0	0			
		3,116	3	2			
		200	0	0			
		200	0	0			
					5,212	8	2
<b>Supplies and Services :—</b>							
Purchase of Antiquities, etc.	..	4,200	0	0			
Purchase of Photo articles	..	950	0	0			
Printing charges of the <i>Ajanta Album</i>	..	14,463	14	0			
					19,613	14	0
<b>GRAND TOTAL</b>							
		70,430	6	2			
		(B.G. Rs. 60,368	14	5			

## APPENDIX F

Statement of Expenditure on Ancient Monuments during the year 1337 F. (1927-28 A.C.)

Locality	Name of work	Amount of Estimate	Expenditure in 1337 F. (1927-28 A.C.)	Expenditure to end of 1337 F. (1927-28 A.C.)	REMARKS
	SPECIAL REPAIRS	Rs. As. P.	Rs. As. P.	Rs. As. P.	
Ajanta (Aurangabad District).	Repairs to the Caves	7,082 0 0	1,655 12 5	5,843 3 10	Work in progress.
Ellora (Aurangabad District).	Special repairs to the Caves.	27,500 0 0	1,741 1 10	27,721 0 2	Completed.
Bidar	Repairs to 'Ali Barid's Tomb.	25 0 0	25 0 0	25 0 0	Completed.
Palampet (Warangal District).	Special repairs to the Temple.	4,325 0 0	702 0 0	702 0 0	Work in progress.
			4,123 14 3		
	MAINTENANCE				
Ajanta (Aurangabad District).	Maintenance of the Caves.	....	336 10 5	—	—
"	Establishment for the preservation of the Frescoes.	....	93 3 11	—	—
Anwa (Aurangabad District).	Maintenance of the Temple.	150 0 0	51 0 0	—	—
Aurangabad	Maintenance of the Aurangabad Caves.	....	188 10 8	—	—
"	Maintenance of Bibi-ka-Maqbara.	1,000 0 0	2,538 8 3	—	—
Daulatabad (Aurangabad District).	Maintenance of the Fort.	2,500 0 0	1,457 0 9	—	—
Ellora (Aurangabad District).	Maintenance of the Caves.	1,500 0 0	302 10 7	—	—
	Carried over ..	....	4,967 12 7		

APPENDIX F—*concl.*

Locality	Name of work	Amount of Estimate	Expenditure in 1337 F. (1927-28 A.C.)			Expenditure to end of 1337 F. (1927-28 A.C.)			REMARKS
			Rs.	As.	P.	Rs.	As.	P.	
	Brought forward ..	....	4,967	12	7	—			
Ghatotkuch (Aurangābād District).	Maintenance of the Caves.	12 0 0	2	0	0	—			
Aurangābād District.	Maintenance of the Archaeological Monuments.	....	....			449	13	6	
Bidar	Maintenance of Ahmad Shāh Wali's Tomb.	....	68	3	1	—			
“	Maintenance of 'Ali Barid's Tomb.	168 0 0	106	0	0	39	10	7	—
“	Maintenance of Sultān 'Alāud-Dīn's Tomb.	....	10	0	0	—			
“	Maintenance of the Baihmanī Tombs.	156 0 0	47	0	0	—			
Udgir (Bidar District).	Maintenance of Bāgh-i-Husam.	168 0 0	118	0	0	—			
Naldurg (Osmanābād District).	Maintenance of the Pānī Mahall.	488 0 0	223	7	2	—			
Hanamkonda (Warangal District).	Salary of Watchman	308 0 0	48	0	0	—			
Ramappa (Warangal District).	Salary of Watchman for the Temple.	120 0 0	20	0	0	—			
Warangal	Establishment for the Warangal Fort.	....	72	0	0	—			
	Total .....	....	5,722	1	5				
	Special Repairs,....	....	4,123	14	3				
	Grand Total for 1337 F.	....	9,845	15	8				
			B.G. Rs. 8,437 15 8						

## APPENDIX G

*List of books acquired for the Library of the Director of Archaeology, Hyderabad, during the year 1337 Fasli (1927-28 A.C.)*

Serial No.	Title	REMARKS
	BIBLIOGRAPHY	
1659	<i>Annual Bibliography of Indian Archaeology</i> for the year 1926, Kern Institute, Leyden.	Presented by the Publishers.
1660	<i>Uppsala Universitets Biblioteks Arsberättelse för Rakenskap-saret, 1926-27.</i>	Do.
	CATALOGUES	
1661	<i>Catalogue of H.E.H. the Nizam's State Library, English Section, 1927.</i>	Presented by the State Library, Hyderabad.
1662	<i>A Triennial Catalogue of Manuscripts (1919-20 to 1921-22) of the Government Oriental Manuscripts Library, Madras, Vol. IV (Part I): Sanskrit.</i>	Presented by the Government of Madras.
1663	<i>List of accessions to the Library of the Asiatic Society of Bengal, during the quarter ending the 31st December, 1927.</i>	Presented by the Asiatic Society of Bengal.
	ENCYCLOPAEDIAS AND DICTIONARIES	
1664	<i>The Encyclopaedia of Islam</i> : Published under the patronage of the International Association of the Academies. Fasc. 1(J) and Nos. 36 and 37.	Purchased.
	JOURNALS AND PERIODICAL PUBLICATIONS	
1665-66	<i>The Journal and Proceedings of the Asiatic Society of Bengal, Vol. XXII (Nos. 5-6) and Vol. XXIII (Nos. 1 and 2).</i>	Do.
1667	<i>The Journal of the Royal Asiatic Society of Great Britain and Ireland</i> for January, April, and July 1928.	Do.
1668-70	<i>Bulletin of the School of Oriental Studies, London</i> ; Vol. III (Part 2), Vol. IV (Part 4), and Vol. V (Part 1).	Presented by the Publishers.
1671	<i>Journal of the Andhra Historical Research Society</i> ; Vol. II (Parts 2-4).	Do.
1672-73	<i>Journal of the Mythic Society</i> , Vol. XVIII (Nos. 3-4) and Vol. XIX (Nos. 1-3).	Do.
1674	<i>Journal of the Department of Letters, Calcutta University</i> ; Vol. XVII.	Presented by the Calcutta University.
1675-76	<i>Djawa</i> ; Tijdschrift van het Java Instituut, 7e Jaargang (No. 5), 8e Jaargang (Nos. 1-2).	Presented by the Publishers.
1677-78	<i>Man in India</i> ; Vol. VII (Part 4) and Vol. VIII (Parts 1-3) ..	Do.
1679-80	<i>Epigraphia Indica</i> ; Vol. XVI (Part 7) and Vol. XIX (Parts 2-4)	Presented by the Government of India.

APPENDIX G—*Contd.*

Serial No.	Title	REMARKS
1681-82	<i>The Magazine of the Mysore University</i> ; Vol. XI (Nos. 40-41) and Vol. XII (Nos. 42-43).	Presented by the Mysore University.
1683	<i>Yoga Mimansa</i> ; Vol. III (Parts 1-2) . . . . .	Presented by the Publishers.
1684	<i>Bulletin de l'Ecole Française d'Extrême-Orient</i> , Tome XXVI, 1926.	Do.
1685	<i>Journal of the Bombay Historical Society</i> ; Vol. I (No. 1, March, 1928).	Do.
1686	<i>The Journal of the Bangiya Sahitya Parishad</i> , Calcutta; Vol. VIII, (No. 7, November, 1925).	Do.
1687	<i>The Museum Journal</i> of the University of Pennsylvania, Philadelphia; June, 1928.	Do.
1688	<i>Bulletin of the Museum of Fine Arts</i> , Boston; Vol. XXVI (Nos. 153, 154, and 157).	Do.
ARCHÆOLOGICAL SURVEY		
1689	<i>Annual Report of the Archæological Department</i> , Mysore, 1927.	Presented by the Mysore State.
1690	<i>Annual Report of the Varendra Research Society</i> , Rajshahi, 1928.	Presented by the Publishers.
1691	<i>Annual Report of the South Indian Epigraphy</i> for the year ending 31st March, 1927.	Presented by the Government of India.
1692	<i>List of Archæological photo negatives</i> . Bihar, Orissa, C.P. and Berar (Central Circle) Patna, 1926.	Do.
1693	<i>Catalogue of Persian and Arabic Inscriptions in the Epigraphical Gallery of the Prince of Wales Museum</i> , Bombay.	Do.
1694	<i>List of inscriptions in the Museum of Varendra Research Society</i> , 1928.	Presented by the Publishers.
MONOGRAPHS		
1695	<i>Banerji, R. D.</i> : Basrelief of Badami, Monograph, No. 25, A.S.I.	Presented by the Government of India.
1696	<i>Bidya Binod, Pundit B. B.</i> : Fragment of a Prajna Paramita Manuscript from Central Asia. Memoir No. 32, A.S.I.	Do.
1697	<i>Longhurst, A. H.</i> ; Pallava Architecture, Part II ; Intermediate or Mamalla Period ; Memoir No. 33, A.S.I.	Do.
1698	<i>Cousens, H.</i> ; The Chalukyan Architecture of the Kanarese Districts ; New Imperial Series, XLII, A.S.I.	Do.
1699	<i>Herzfeld, E.</i> ; New Inscription of Darius from Hamadan ; Memoir No. 34 ; A.S.I.	Do.
1700	<i>Kaye, G. R.</i> ; The Bakshali Manuscripts ; A study in Mediæval Mathematics ; New Imperial Series, XLIII (Parts 1-2), A.S.I.	Do.

APPENDIX G—*Contd.*

Serial No.	Title	REMARKS
ART, ARCHITECTURE, ETC.		
1701	<i>Coomaraswamy, Dr. A. K. ; Indian Architectural Terms</i> ..	Presented by the Author.
1702	<i>Comeay, Sir Martin ; The Worlds' Famous Pictures ; (Parts 13-24).</i>	Purchased.
1703	<i>Hurlimann, Martin ; Picturesque India : A Photographic survey of the land of antiquity.</i>	Do.
1704-6	<i>Pijoan, J. ; History of the Art, 3 volumes</i> .. ..	Do.
1707	<i>Stern, Philippe ; Le Bayon D'Angkor et L'Évolution de L'Art Khmer : Aunales du Musée Guimet, 1927 ; Bibliothèque de Vulgarisation, Tome 47.</i>	Presented by the Publishers.
1708	<i>Annales du Musée Guimet ; Bibliothèque de Vulgarisation Tome 48, 1928.</i>	Do.
1709	<i>Vakil, H. Kanayalal ; At Ajanta, 1928</i> .. ..	Do.
1710	<i>Catalogue of all India Art Exhibition, Lucknow, 1926</i> ..	Do.
1711	<i>A Guide to the Buddhistic section ; Prince of Wales Museum, Bombay, 1926.</i>	Do.
HISTORY, GEOGRAPHY, AND TRAVELS		
1712-15	<i>Chiragh Ali : Hyderabad, Deccan, under Sir Salar Jung : 4 volumes.</i>	Purchased.
1716	<i>Haig, Sir Wolsey ; The Cambridge History of India, Turks and Afghans : Earliest invasions. Vol. III.</i>	Do.
1717	<i>Heras, Rev. H. ; The Aravidu dynasty of Vijayanagara, 1542-1614, Vol. I.</i>	Presented by the author.
1718	<i>Qadiri, Hakim Syed Shamsullah : Āsār-i-Kirām : Tārīkh Salātīn-i-Āl-i-Subuktāgin.</i>	Purchased.
MAPS		
1719	<i>Guide Map of Ajanta by the Survey of India</i> .. ..	Do.
1720	<i>Guide Map of Ellora, Daulatabad, and Khuldabad by the Survey of India.</i>	Do.
GUIDES		
1721	<i>Guide to Gwalior ; Indian State Railways</i> .. ..	Presented by the G.I.P. Ry. Co.
1722	<i>Guide to Poona ; Indian State Railways</i> .. ..	Do.

APPENDIX G—*Contd.*

Serial No.	Title	REMARKS
1723	<i>Guide to Khajraho</i> ; Indian State Railways .. ..	Presented by the G.I.P. Ry. Co.
1724	<i>Guide to Ajanta</i> ; Indian State Railways .. ..	Do.
1725	<i>Guide to Ellora</i> ; Indian State Railways .. ..	Do.
NUMISMATICS		
1726	<i>Schulman, J.</i> ; Monnaies orientales et Coloniales Monnaies D'or Musolmaunes collections, Sir John Bucknill, Dr. J. R. Henderson, H. Vogel Amateur Distingué Prince Phillippe De Saxe Cobourg Gotha Vintha a Amsterdam le Mardi 22 Mai 1928.	Purchased.
ICONOGRAPHY AND RELIGION		
1727	<i>Jain, Kamtapershad</i> ; Lord Mahavira and some other teachers of his time.	Presented by the Jain Mittra Mandal, Delhi.
1728	<i>Proceedings of the 2,525th Sri Vir Birthday celebrations</i> ..	Do.
MISCELLANEOUS MEMOIRS		
1729	<i>Laufer, Berthold</i> ; The Giraffe in History and Art. Field Museum of Natural History, Chicago, 1928.	Presented by the Publishers.
1730	—“—”; Insect Musicians and Cricket Champions of China; F.M. of Natural History.	Do.
1731	<i>Martineau, A.</i> ; La politique de Dupleix D'Apres Sa lettre a Saunders du 18 Fevrier 1752 et son Memoire du 16 October 1753. Pondichery Societe De l' Histoire de l'Inde Francaise 1927.	Do.
1732	<i>Swell, R. B. S.</i> ; Geographic and Oceanographic Research in Indian Waters, Vol. IX (No. 4, pp. 131-206), A.S.B.	Purchased.
1733	<i>Thompson, J. Eric</i> ; The Civilization of Mayas; Field Museum of Natural History, 1928.	Presented by the Publishers.
MISCELLANEOUS REPORTS		
1734	<i>Transactions of the Carmarthenshire Antiquarian Society and Field Club</i> ; Part XLIX, 1927.	Do.
1735	<i>Bulletin de la Maison France Japonaise Serie Francaise</i> ; I Tokio, 1927.	Do.
1736	<i>Annual Report</i> of the Field Museum of Natural History, Chicago, U.S.A., for the year 1927. Publication No. 248, Report Series, Vol. VII (No. 2, January, 28).	Do.

APPENDIX G—*Concl.*

Serial No.	Title	REMARKS
1737-39	<i>Annual Report</i> of the Director of Public Instruction, H.E.H. the Nizam's Dominions, for the years, 1332, 1333, and 1334 Fasli.	Presented by the Director of Public Instruction, Hyderabad.
1740	<i>Report</i> of the administration of the Court of Wards, H.E.H. the Nizam's Government, for the year 1336 Fasli.	Presented by H.E.H. the Nizam's Government.
1741	<i>Annual Report</i> of the Government Museum and Connemara Library, Madras, 1927-28.	Presented by the Government of Madras.
	FOLK-LORE	
1742	<i>Venkataswami</i> , M. N. Folk stories of the land of Ind.	Purchased.

## APPENDIX H

*List of Photographic negatives prepared by the Office of the Director of Archaeology during the year 1337 F. (1927-28 A.C.)*

Serial No.	Locality	Description					Size
892	Hyderabad	..	A scene of the Harem, Collection of Sir Akbar Hydari.	..	..	..	8 $\frac{1}{2}$ " x 6 $\frac{1}{4}$ "
893	"	..	Carnival	..	..	..	"
894	"	..	Procession of a Prince of the Deccan	..	..	..	"
895	"	..	A scene from some Fairy tale	..	..	..	"
896	"	..	Royal Bath	..	..	..	"
897	"	..	Decking the bride with jewels	..	..	..	"
898	"	..	March of an army	..	..	..	"
899	"	..	Continuation of No. 898	..	..	..	"
900	"	..	Continuation of No. 898	..	..	..	"
901	"	..	" Duplicate copy	..	..	..	"
902	"	..	A scene from the Royal Gardens	..	..	..	"
903	Ajanta (Auranga-bād District).		View of the 1st Bridge on the new Fardapūr road	..	..	..	"
904	"	..	View of the 2nd Bridge on the same road	..	..	..	"
905	"	..	View of the 3rd Bridge on the same road	..	..	..	"
906	Rauza (Auranga-bād District).		Tomb of Tāna Shāh	..	..	..	"
907	Rauza	..	Tomb of Malik 'Ambar	..	..	..	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "
908	"	..	Tomb of Siddi Karima	..	..	..	"
909	"	..	Tomb of Hazrat Zarzari Bakhsh	..	..	..	"
910	"	..	Tomb of Emperor Aurangzeb	..	..	..	"
911	"	..	Tomb of Hazrat Shāh Zain-ud-Din	..	..	..	"
912	"	..	Tomb of Hazrat Burhān-ud-Dīn	..	..	..	"
913	Khuldabād		Tomb of Aṣaf Jah	..	..	..	"
914	Ellora (Auranga-bād District).		Battle scene : copy of a fresco painting in the Kailasa by Muhammad Jalaluddin.	..	..	..	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "
915	"	..	Gods churning the Ocean, Ganesa Lena..	..	..	..	"
916	"	..	Siva and Parvati riding on the bull, Kailasa	..	..	..	"
917	"	..	Battle scene : Kailasa	..	..	..	"
918	"	..	Battle scene : Kailasa	..	..	..	"

APPENDIX H—*Concl.*

Serial No.	Locality	Description	Size
919	Ellora (Aurangābād District).	Troops : Kailasa .. .. ..	8½" x 6½"
920	„ „	Battle scene : Kailasa .. .. ..	„
921-23	Bidar „	Views showing the site for the proposed Bidar Railway Station.	„

## APPENDIX I

*List of Architectural Drawings prepared during the year 1337 F.  
(1927-28 A.C.)*

Serial No.	Locality	Title	Scale
38	Pillalmari (Nalgonda District).	Ground plan of Mundakateshwara Temple ..	6 ft. to 1 inch.
39	Nagulpad (Nalgonda District.)	Ground plan of the North Temple ..	6 ft. to 1 inch.
40	Do. „	Ground plan of the South Temple ..	5 ft. to 1 inch.
41	Pangal (Nalgonda District).	Ground plan of the Panchisvara Temple ..	4 ft. to 1 inch.

## APPENDIX J

FROM

T. STREENIVAS, Esq.,  
*Barrister-at-Law,*  
*Curator of the Museum,*  
*Hyderabad, Deccan*

To

THE DIRECTOR OF ARCHAEOLOGY,  
*H.E.H. the Nizam's Dominions,*  
*Hyderabad*

SIR,

I have the honor to enclose herewith for inculsion in the Annual Report of the Archaeological Department for 1337 F., four copies each of:—

- (1) Notes on coins (including a brief note on the unique Mohur of Muhammad Shah of Mumbai Mint),
- (2) A list of Coins acquired for the Hyderabad Museum Cabinet,
- (3) A list of Exhibits,
- (4) A list of books acquired for the Museum,
- and (5) A statement of Expenditure on the Museum.

In this connection I request you to draw the attention of the Government to the urgent necessity for a building of its own for the Museum and press them for the early construction of the building, for which you have already kindly sent up proposals.

I beg to add that the work of Mr. Muhammad Khwaja Ahmad, B.A., the Research Scholar, attached to the Museum has been of great help to me. The work of the Museum staff has also been satisfactory.

I have the honor to be,  
 SIR,  
 Your most obedient servant,  
 T. STREENIVAS,  
*Curator, Hyderabad Museum*

## I

*Notes on Coins in the Cabinet of the Hyderabad Museum*

During the year 1337 F. (1927-28 A.C.) 884 coins of all the three metals were acquired for the Cabinet of the Hyderabad Museum, besides Rs. 3-12-0 worth of old local *dubs*. 168 of these were gold, 273 silver, and 443 copper. The following table gives the sources of acquisition and the metal:—

Serial No.	How acquired	METAL			Total
		Gold	Silver	Copper	
1	As Treasure Trove .. .. ..	..	250	419	669
2	Purchased .. .. ..	162	15	17	194
3	Presented .. .. ..	6	7	7	20
4	Exchanged .. .. ..	..	1	..	1
	TOTAL ..	168	273	443	884

*Gold*—No gold coins were received under Treasure Trove.

The gold coins purchased included Gupta Coins (2), Byzantine (1), Chera (2), Pre-Mughal (5), Mughal and Miscellaneous coins (152). The Mughal gold comprised of coins from Akbar to Shāh 'Alam II. Among these were, of Akbar 1 of Urdu Zafar Qarin, of Aurangzeb 1 of Ahsanabād, 3 of Burhānpūr 1 of Khujista-bunyād, 1 of Mumbai, and 1 of Nuṣratabād, and of Shāh 'Alam II, 1 of Burhānpūr. Muḥammad Shāh's coin of the Mumbai Mint is quite unique as up to now no gold *Mohur* of this Mint has been published. A short note on this is given below with an illustration of the coin.

The six gold coins presented by the Government Museum, Madras, were South Indian *Fanams*.

*Silver*—Among the silver coins received as Treasure Trove a find of 55 from the Adilabād District is a valuable acquisition as they are all of Baihmani kings consisting of 2 of 'Ala-ud-Dīn Hasan Gangu, 42 of Firoz Shāh, 2 of Ahmad Shāh II, and 9 of Muḥammad Shāh.

One silver coin, Muḥammad Shāh's rupee of Shāhjahānabād Mint (1140-10), was received in exchange from the Lahore Museum, to fill up the gap.

*Copper*—Among the copper coins 5 were presented by the Jodhpur Durbar, one of which belonged to Hoshang Shāh of Malwa, 2 to Ghayath-ud-Dīn Khalji of Malwa (1 big and 1 small), and 1 to Husain Shāh of Jaunpur. Among the copper coins purchased 2 belonged to the Andhras. The copper coins acquired as Treasure Trove were mostly worn out local *dubs*, but a find of 65 from Asifabād (Adilabād) are all of the Baihmānis, including coins of Ahmad Shāh, Humāyūn Shāh, Maḥmūd Shah bin Muḥammad Shāh, and Kalimulla.

The various districts in the Dominions which have contributed coins under Treasure Trove and the metal of those coins are as under:—

Serial No.	District	METAL			Total
		Gold	Silver	Copper	
1	Adilabād	..	..	55	120
2	Bhongir	..	..	47	47
3	Gulbargah	..	..	307	308
4	Medak	..	..	..	1
5	Nalgonda	..	..	20	20
6	Nanded	..	..	166	166
7	Osmanabad	..	..	7	7
8	Parbhani	..	..	..*	..
	TOTAL	..	250	419	669

## II

*A Mumbai Mohur of Muhammad Shah*

Bombay is known as Mumbai (after the Koli Goddess Mumbā) on the coins struck by the English East India Company in the name of the Mughal Emperors. Rupees of Farrukhsiyar, and of Shāh Jahan II (Rafi'-ud-Daulah) down to Shāh 'Alam II of Mumbai Mint are known. But so far no *mohur* of Muhammad Shāh of that mint has been published nor even known to exist. For neither Whitehead (*Lahore M.C.*) nor Brown (*Lucknow M.C.*) mentions Mumbai in the list of Muhammad Shāh's unrepresented Gold Mints. It does not find a place in Whitehead's Mint Towns of the Mughal Emperors (*J.A.S.B.*, Vol. III, No. II). It is also not mentioned in Taylor's *Complimentary List* to Whitehead's Mint Towns (*N.S. XII*). A *mohur* of this mint of Muhammad Shāh (illustrated below) recently acquired for the Cabinet of the Hyderabad Museum is therefore unique.

Metal	..	..	A
Mint	..	..	MUMBAI
Weight	..	..	167.5
Size	..	..	'9



\* Ra. 3-12-0 worth of old dubs.

## III

List of coins acquired for the Cabinet of the Hyderabad Museum during the year 1337 F. (1927-28 A.C.)

Serial No.	Metal	No.	Description	How acquired	Remarks
1	Æ	Rs. 3-12 worth	Old Local Dubs ..	Taluq Magistrate, Basmatnagar, Parbhani. *T.T.	Letter No. 2074, dated 28th Abān, 1336 F.
2	AR	1	Mughal, Muhammed Shāh.	Exchanged.	With the Lahore Museum.
3	"	7	5 Chalnī and 2 Old Hālis.	First Taluqdar, Osmanabad. T.T.	Letter No. 706, dated 10th Ādhur, 1337 F.
4	"	150	118 Chalnis and 32 Old Hālis.	First Taluqdar, Nanded. T.T.	Through the Central Treasury: Letter No. 254, dated 5th Dai, 1337 F.
5	"	5	3 Sultāns of Malwa, 1 Sultān of Jaunpur, 1 not placed.	Presented.	By the Jodhpur Durbar Letter No. 536, dated 7-1-28 from the Officer-in-charge of Archaeological Department and Sumair Public Library, Jodhpur.
6	"	99	Mughal and a few of the Indian States.	Purchased.	..
7	"	6	South Indian Fanams	Presented.	By the Government Museum, Madras. Letter No. 142-22, dated 5-2-28.
8	AR	7	Purānas and Shāh 'Alam II, Arcot.	Do.	Do.
9	Alloy	2	Dutch East India Company's coins.	Do.	Do.
10	AR	20	Later Mughals with a few early ones.	Tahsildar of Huzurnagar, Nalgonda District. T.T.	Letter No. 304-305, dated 5th Isfandār, 1337 F.
11	"	16	Do.	First Taluqdar, Nanded. T.T.	Letter No. 1055, dated 12th Isfandār, 1337 F.
12	"	1	Old Chalnī ..	Nazim 'Adālat, Medak. T.T.	Received through the Mint. Letter No. 971, dated 26th May, 1928.
13	AN	4	1 Shāh Jahān, 2 Chera, and 1 Padmatanka.	Purchased.	..
14	"	59	2 Gupta, 5 Pre-Mughal, 9 Mughal, and Miscellaneous.	Do.	..

\* T.T.=Treasure Trove.

Serial No.	Metal	No.	Description	How acquired	Remarks
15	Æ	5	1 Andhra and Miscellaneous.	Purchased.	..
16	..	2	1 Andhra and 1 Miscellaneous.	Do.	..
17	AR	1	Miscellaneous ..	Do.	..
18	Æ	10	Miscellaneous ..	Do.	..
19	AR	55	Baihmani ..	First Taluqdar, Adilabad. T.T.	Letter No. 2443, dated 29th Amurdād, 1337 F.
20	Æ	65	Baihmani ..	First Taluqdar, Asifabad. T.T.	Letter No. 2436, dated 29th Amurdād, 1337 F.
21	..	47	Old local dubs ..	Munsif, Bhongir. T.T.	Letter No. 499, dated 19th Dai, 1337 F.
22	..	304	Do. Worn smooth..	Munsif, Gulbargah. T.T.	Letter No. 603, dated 19th Dai, 1337 F.
23	..	3	1 East India Company and 2 Queen Victoria (½ anna).	Do. T.T.	Do.
24	AR	1	Alwar State R. ..	Do. T.T.	Do.
25	..	14	2 Mughals and Hālis	Purchased.	..

Total Gold .. 168  
 .. Silver .. 273  
 .. Copper .. 443  
 Grand Total .. 884 (Besides Rs. 3-12-0 worth of old local dubs).

## IV

*List of Exhibits acquired for the Hyderabad Museum during the year 1337 Fasli (1927-28 A.C.)*

Serial No.	Description				Remarks
<b>SCULPTURES</b>					
1	Mathura Lion Capital	..	..	..	Plaster cast received from the British Museum.
2-3	Standing Deities with a figure on either side	..	..	..	Collected by the Director.
4-5	Jain Statues: Seated	..	..	..	Do.
<b>ARMS AND WEAPONS</b>					
6	Sword	..	..	..	
7	Sipar Irani (Persian shield)	..	..	..	
8	Sipar Chirmi (Leather shield)	..	..	..	
9	Sipar	..	..	..	
10	Sope	..	..	..	
11-12	Dastanas (Gloves)	..	..	..	
13	Tarkash	..	..	..	
14	Tabar (Mace)	..	..	..	
<b>BIDRI WORK</b>					
15-17	Bidri Surahis (flagons)	..	..	..	Purchased.
18	Huqqa Stand	..	..	..	
19	Plate	..	..	..	
20	Semi-circular Cup with Arabic Inscription	..	..	..	
21	Box (small with lid) for Betel-Leaves, etc.	..	..	..	
<b>PAINTINGS</b>					
22	A set of Indian water colour paintings of 36 Ragas and Reginis.	..	..	..	
<b>SILK AND COTTON FABRICS</b>					
23	Painted Silk with Burmese figures in water colour.	..	..	..	
<b>STATUETTE</b>					
24	Chinese Figure	..	..	..	Do.

## V

*List of Books acquired for the Library of the Hyderabad Museum during the year 1337 F.  
(1927-28 A.C.)*

Serial No.	Title			Remarks			
ART, ARCHITECTURE, ETC.							
<i>Masterpieces in colour series :—</i>							
1	<i>Bell, Mrs. Arthur</i> ; Mantegna	..	..	.. Purchased.			
2	<i>Benususan, S. L.</i> ; Titian	..	..	.. Do.			
3	—, — ; Velasquez	..	..	.. Do.			
4	<i>Brinton Selwyn, M. A.</i> ; Perugino	..	..	.. Do.			
5	<i>Brockwell, Maurice W.</i> ; Da Vinci	..	..	.. Do.			
6	<i>Hay George</i> ; Bellini	..	..	.. Do.			
7	—, — ; Carlo Dolci	..	..	.. Do.			
8	<i>Hind C. Lewis</i> ; Watteau	..	..	.. Do.			
9	—, — ; Romney	..	..	.. Do.			
10	<i>Konody Paul, G.</i> ; Chardin	..	..	.. Do.			
11	<i>Macfall, Haldane</i> ; Vigee Le-Burn	..	..	.. Do.			
12	<i>Macklin, Alys Eyre</i> ; Gruez	..	..	.. Do.			
13	<i>Mason, James</i> ; Bernardino Luini	..	..	.. Do.			
14	<i>Weale, J. Cyril. M.</i> ; Van Eyck	..	..	.. Do.			
15	<i>Baden Powell, B. H.</i> ; Handbook of the Manufactures and Arts of the Punjab.			Do.			
16	<i>Cousens, Henry</i> ; The Chalukyan Architecture of the Kanarese Districts.			Presented by the Government of India.			
17	<i>Gade, Felix</i> ; Collecting Antiques for Pleasure and Profit			Purchased.			
18	<i>Gardener, E. A.</i> ; Six Great Sculptors	..	..	Do.			
19	<i>Gusman, Pierre</i> ; Mural Decorations of Pompeii	..		Do.			
20	<i>Havell, E. B.</i> ; Handbook of Indian Art ; Architecture, Sculpture—Painting.			Do.			
21	<i>Hawley, Walter A.</i> ; Oriental Rugs, Antique and Modern			Do.			
22	<i>Heath, Lionel</i> ; Examples of Indian Art at the British Empire Exhibition, 1924.			Do.			
23	<i>Perrot, G. and Chipiez, Charles</i> ; History of Art in Persia			Do.			
24	<i>Smith, Vincent A.</i> ; Jain Stupa and other Antiquities of Mathura.			Do.			

Serial No.	Title	Remarks
25	<i>Weaver, Sir Lawrence</i> ; Exhibitions and the Arts of Display.	Purchased.
26	<i>Yazdani, G.</i> ; Fresco Paintings of Ellora : Paper read at the XVIIth International Oriental Congress held at Oxford.	Presented by Mr. G. Yazdani, Director of Archaeology.
	ARCHÆOLOGICAL SURVEY	
27	<i>Report of the Archaeological Department of H.E.H. The Nizam's Dominions for 1335 F. (1925-26 A.C.).</i>	Presented by H.E.H. The Nizam's Government.
	ENCYCLOPÆDIAS AND DICTIONARIES	
28-31	<i>Champlin John Denison, J. R.</i> , and <i>Perkins, Charles C.</i> ; Cyclopædia of Painters and Paintings : 4 Vols.	Purchased.
32-33	<i>Webster</i> ; New International Dictionary, 2 volumes ..	Do.
	MUSEUMS	
34-35	<i>Records of the Indian Museum</i> , Vol. XXIX (Parts II-III).	Presented by the Director Zoological Survey of India.
36-38	<i>Murray, David</i> ; Museums, Their History and Their Use : 3 Vols.	Purchased.
	NUMISMATICS	
39	<i>J. Allen</i> ; Catalogue of the Coins in the Indian Museums, Calcutta, Vol. IV (Native States).	Do.
40	<i>Codrington, H. W.</i> ; Ceylon Coins and Currency ..	Do.
41	<i>Gibbs, J.</i> ; Some Rare and Unpublished Coins of Pathan and Mughal Dynasties of Delhi.	Do.
42	<i>Head, B. V.</i> ; Coinage of Lydia and Persia from the Earliest Time to the Fall of Achaemenidæ.	Do.
43	<i>Rodgers, C. J.</i> ; Coin Collecting in Northern India ..	Do.
44	<i>Stewart Poole, Reginald</i> ; Catalogue of the Coins of the Shâhs of Persia in the British Museum.	Do.
45	<i>Taylor, Rev. C. P.</i> ; Coins of Ahmadabad .. ..	Do.
46	<i>Webb, W. W.</i> ; The Currencies of the Hindu States of Rajputana.	Do.
47	<i>Whitehead, R. B.</i> ; Coins of the Mughal Emperors, Vol. II, Punjab Museum, Lahore, 1914.	Do.
	SCIENCE	
48-49	<i>Geikie</i> ; Text-book of Geology, 2 Vols. .. ..	Do.
50	<i>Haberlandt, M.</i> ; Ethnology : Temple Cyclopædic series ..	Do.

Serial No.	Title			Remarks
51	<i>Lawson and Sohni</i> : Text-book of Botany, Indian Edition			Purchased.
52	<i>Pithawala</i> : Marvels of the Earth..	..	..	Do.
53	<i>Ridley</i> : Elements of Mineralogy ..	..	..	Do.
54	<i>Woodward, H. B.</i> ; Geology ..	..	..	Do.
	JOURNALS, PERIODICALS, ETC.			
55	<i>Numismatic Circular</i> of Messrs. Spink & Son Ltd. ; Vol. XXXVI (1928), Parts 1 to 10			Do.

## VI

*Expenditure on the Museum during the year 1337 Fasli (1927-28 A.C.)*

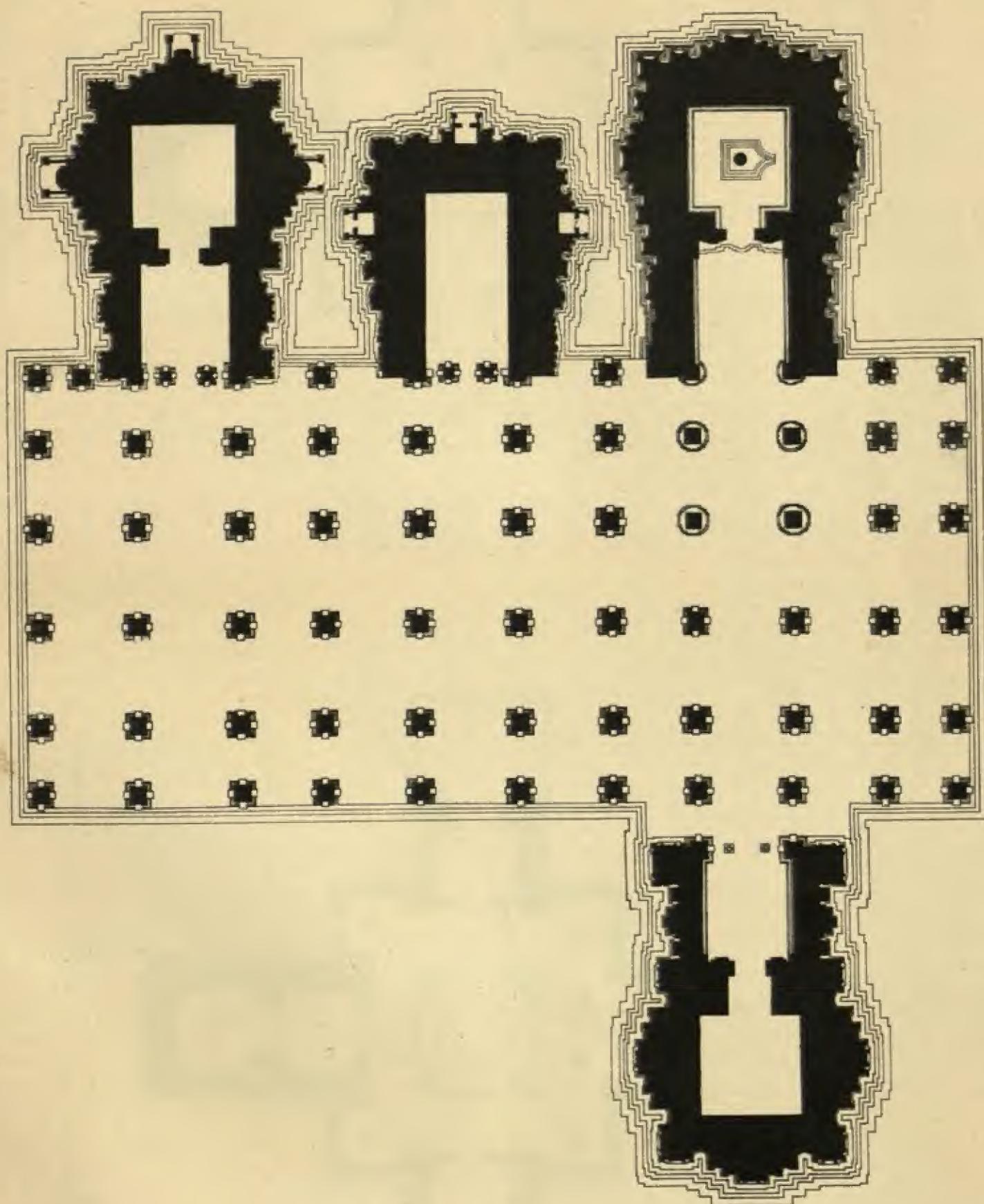
			Rs.	As.	P.	Rs.	As.	P.
Salaries :—								
Officiating Curator (Rs. 250—15—400 p.m.)	..	..	513	5	4			
Establishment..	..	..	1,484	1	4			
						1,997	6	8
Contingencies :—								
Fixed contingencies	..	..	500	0	0			
Extra contingencies	<div style="display: inline-block; vertical-align: middle; text-align: right; margin-right: 10px;">           Livery of the peons            Purchase of books            Service Postage            Furniture         </div> <div style="display: inline-block; vertical-align: middle;">           ..            ..            ..            ..         </div>	..	50	0	0			
		..	1,000	0	0			
		..	100	0	0			
		..	1,500	0	0			
						3,150	0	0
Purchase of Exhibits	..	..	..	..	..	5,500	0	0
			GRAND TOTAL	..	10,647	6	8	
			(B.G.	..	9,127	5	8)	



## ILLUSTRATIONS



PLAN OF THE PANCHISVARA TEMPLE AT PANGAL.



SCALE: 12 FT. TO 1 INCH.

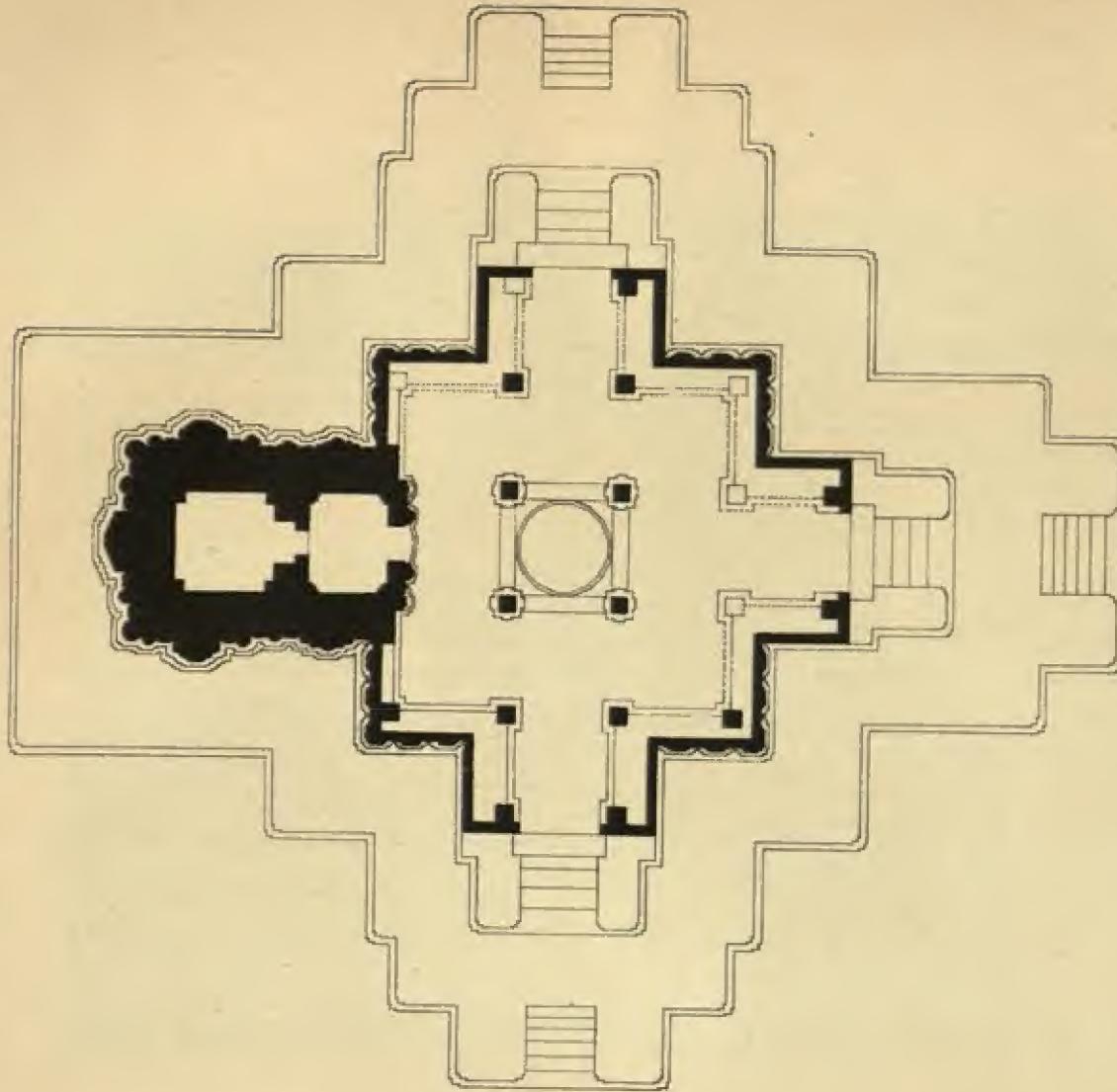
See No. 19071. 29

Photographed by the Survey of India Office, Calcutta.

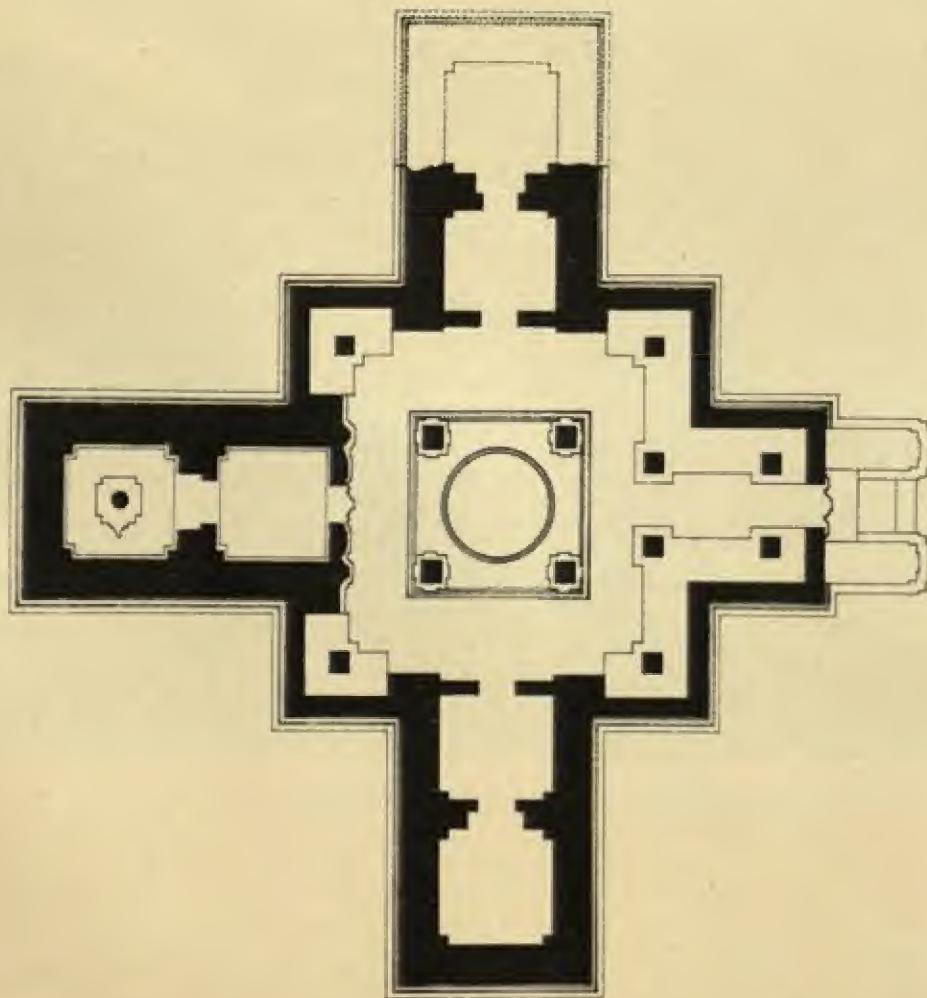


Reproduced by the Surveyor General of India.

(b) PLAN OF THE NORTHERN TEMPLE OF NAGULPAD: NALGONDA DISTRICT.  
SCALE: 18 FT. TO 1 INCH.



(a) PLAN OF THE SOUTHERN TEMPLE OF NAGULPAD: NALGONDA DISTRICT.  
SCALE: 15 FT. TO 1 INCH.







(i) PANCHAVARNAM TEMPLE AT PUSGALL, NALGONDA DISTRICT.



(ii) SOMETVARA TEMPLE AT PUSGALL, NALGONDA DISTRICT.



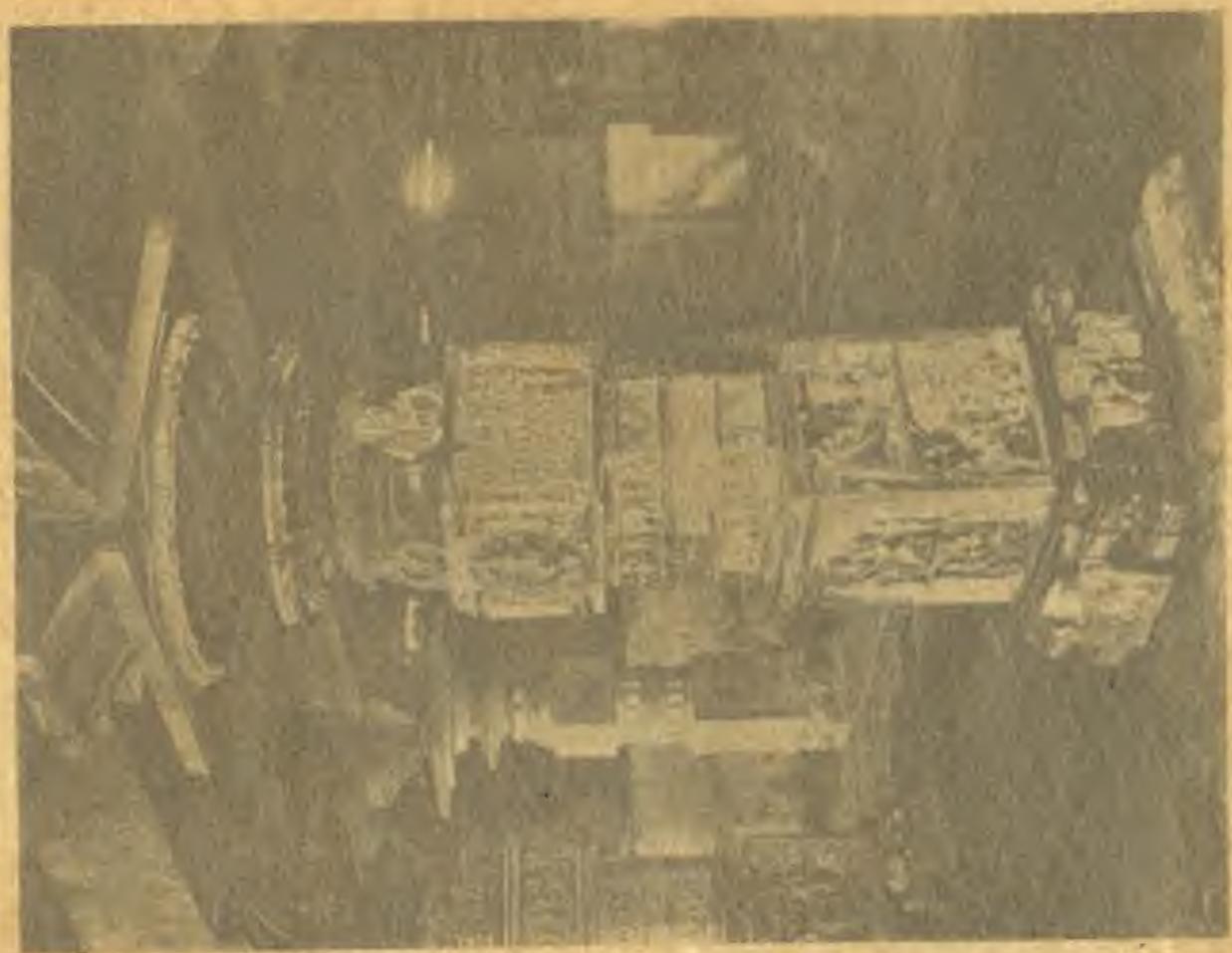


(a) PANCHESVARA TEMPLE AT PANGAL: NALGONDA DISTRICT.

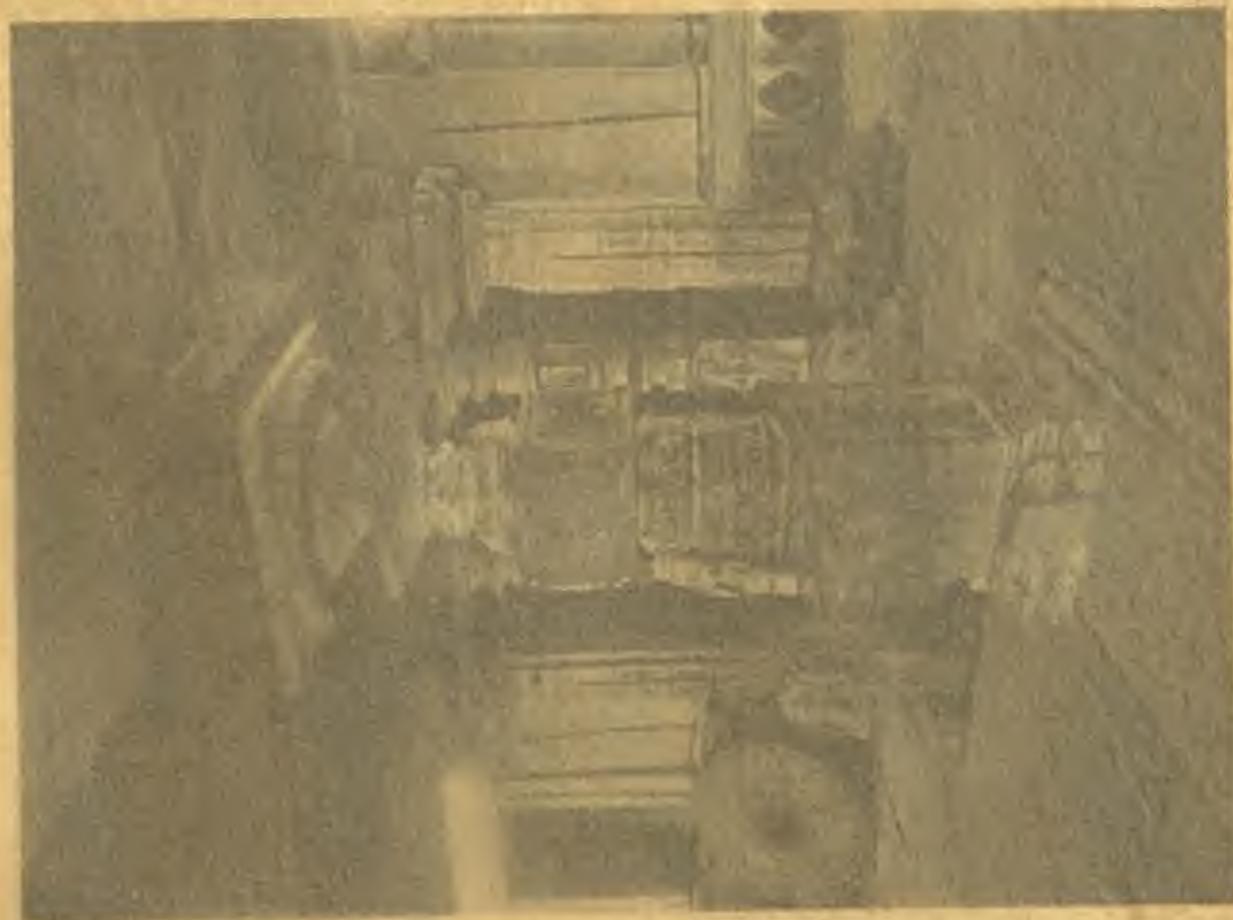


(b) SOMESVARA TEMPLE AT PANGAL: NALGONDA DISTRICT.

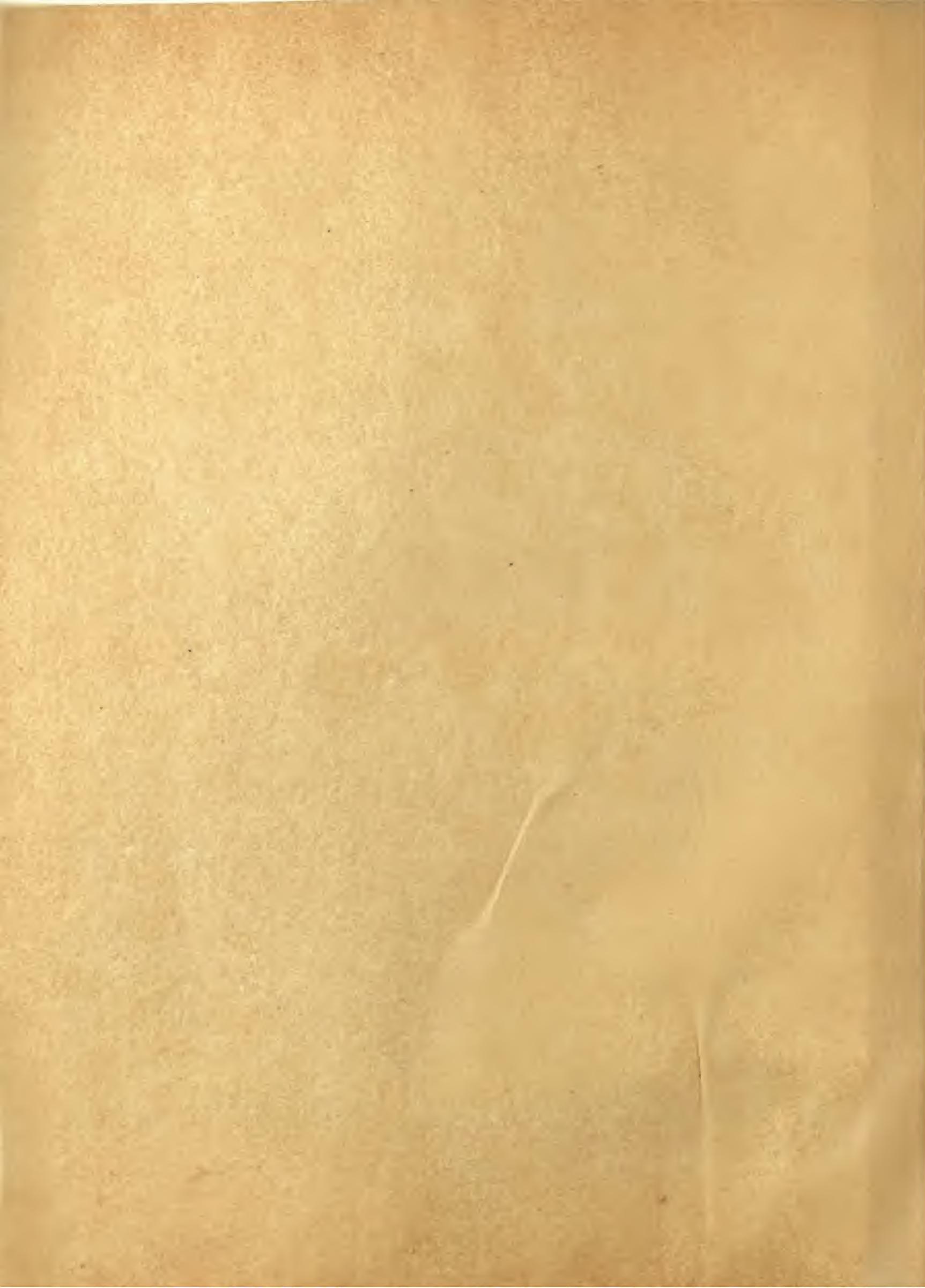


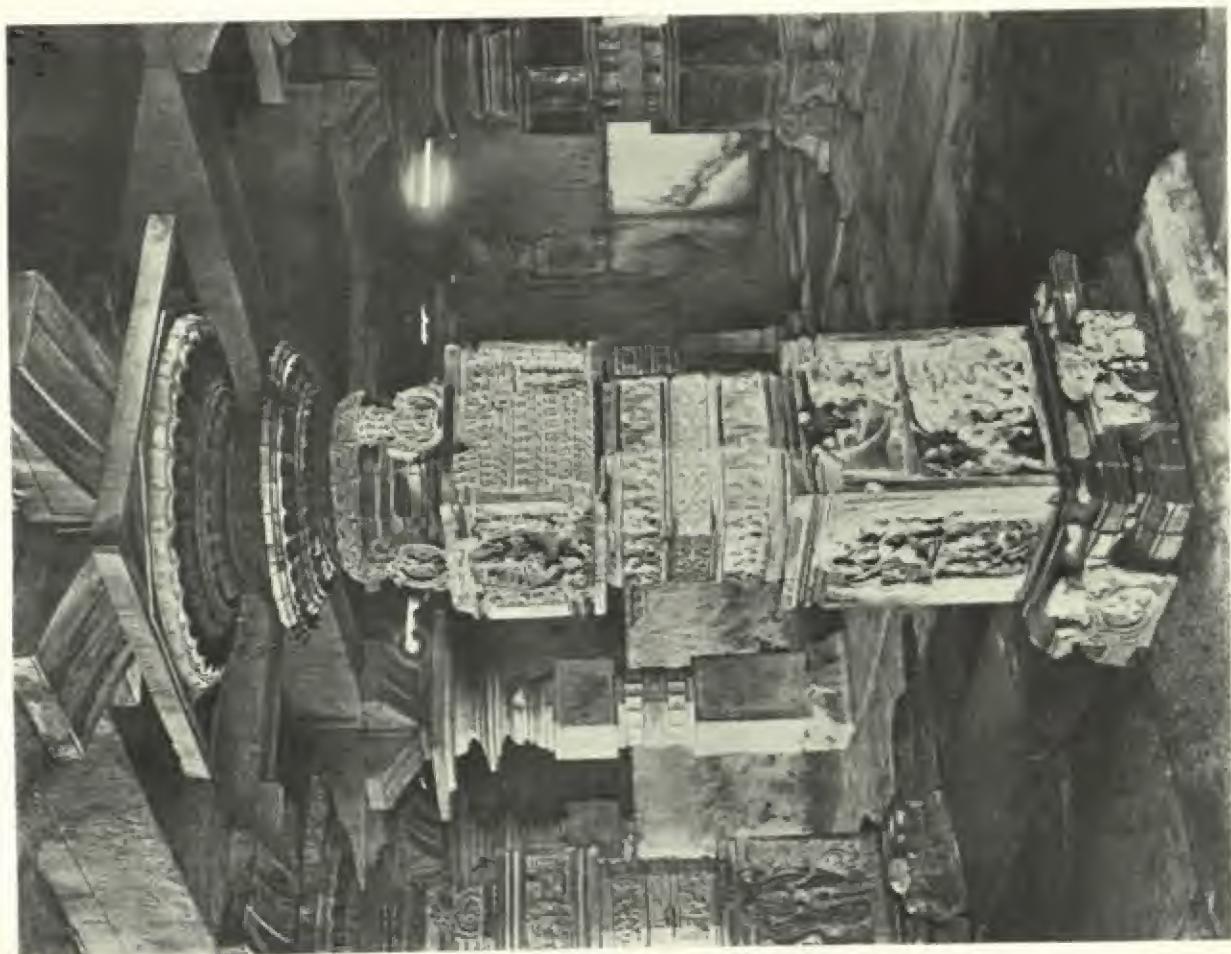


DO GELADA OR THE SOUTHERN TRIBAL ART PEOPLE.



DO PIRAWA OR THE INDIAN TRIBAL ART PEOPLE.

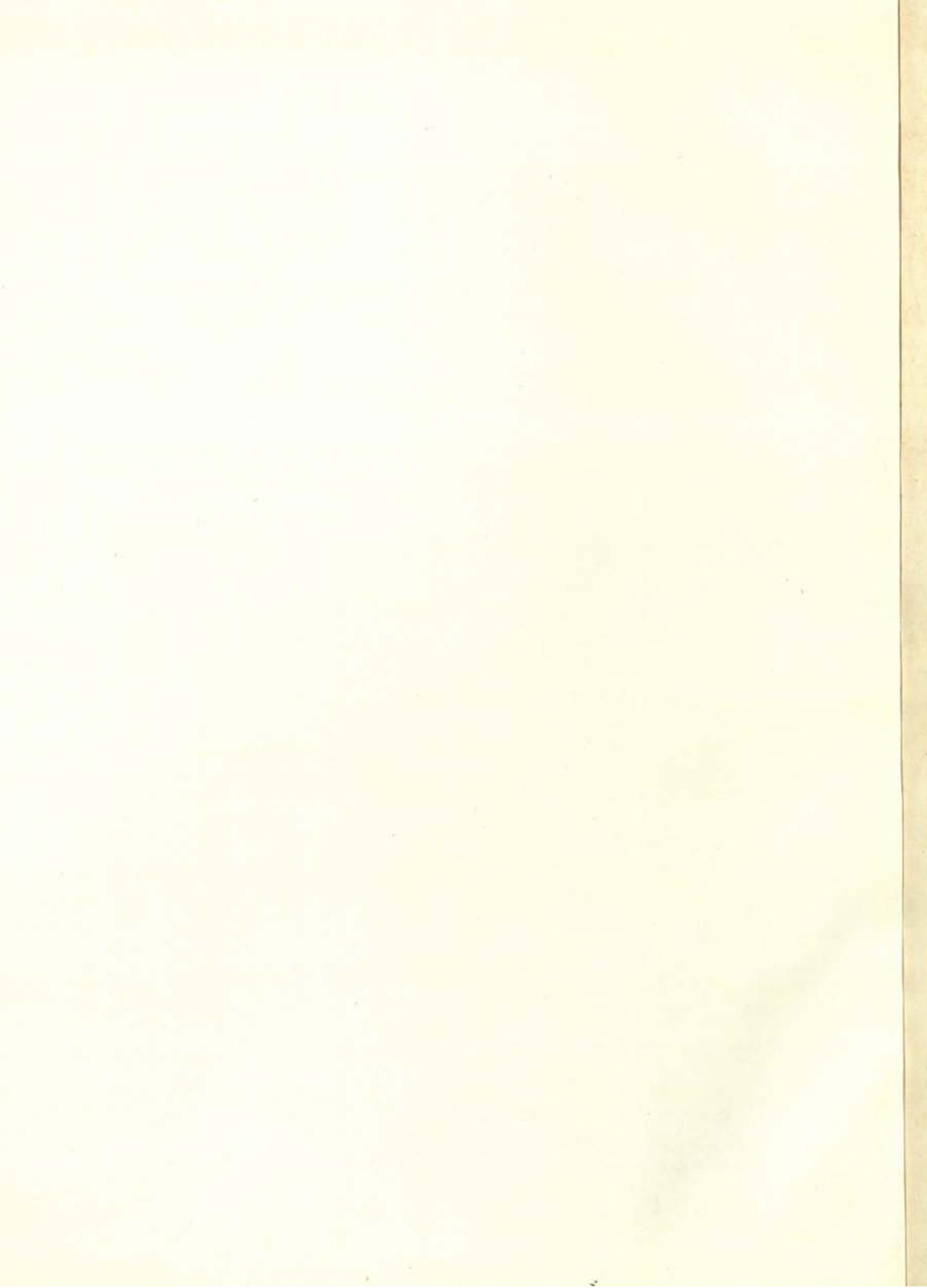




(b) PILLAR OF THE SOMESVARA TEMPLE AT PANGAL.



(a) PILLAR IN THE PANCHESVARA TEMPLE AT PANGAL.





(a) NANDI IN THE PANCHAVARA TEMPLE, PASHUPATI.



(b) SCULPTURE ON THE EXTERIOR OF THE PANCHAVARA TEMPLE, PASHUPATI.





(a) NANDI IN THE PANCHESVARA TEMPLE: PANGAL.

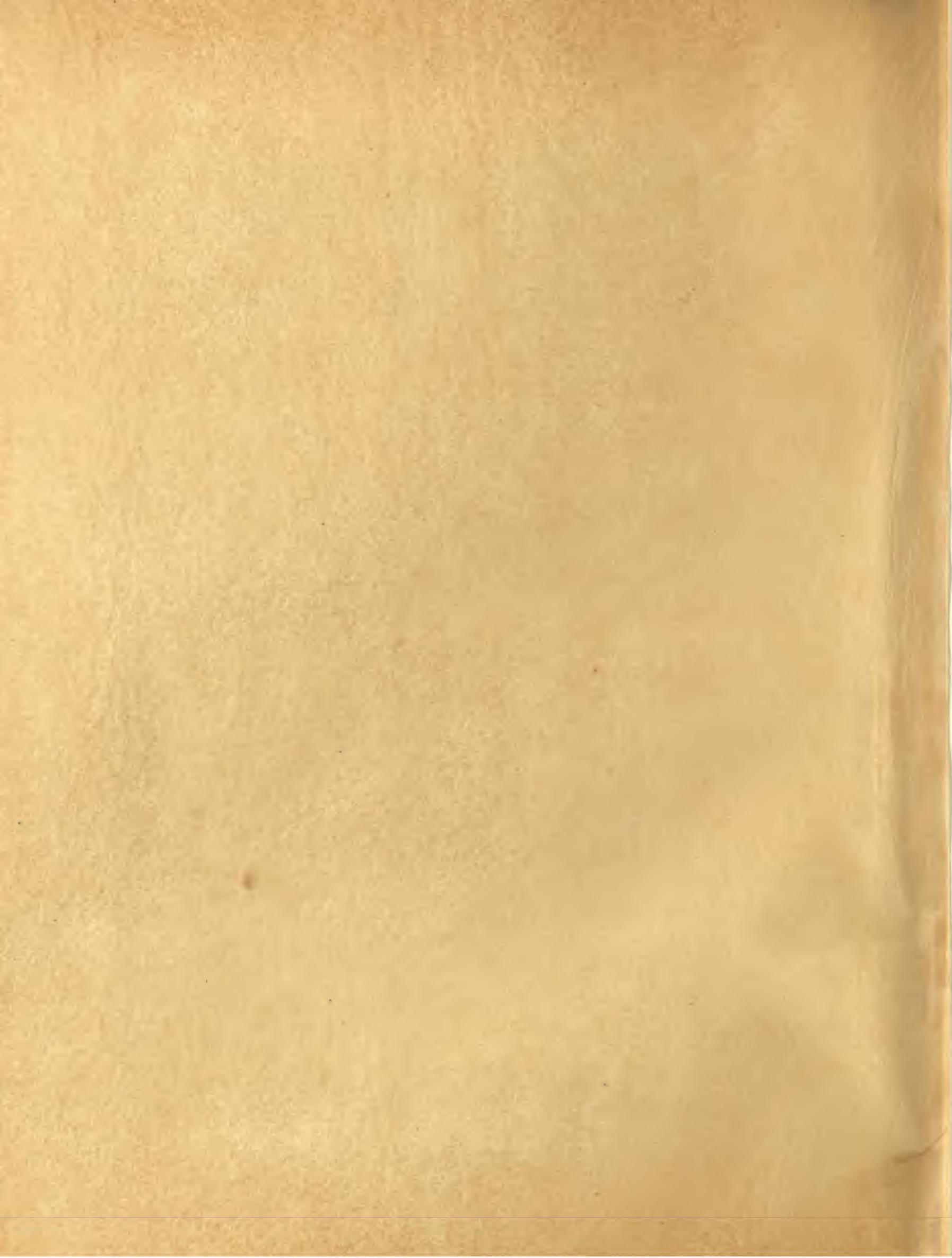


(b) SCULPTURE ON THE EXTERIOR OF THE PANCHESVARA TEMPLE: PANGAL.





SCULPTURE IN THE TANJOREAS TEMPLE AT PANGAL.





SCULPTURE IN THE PANCHESVARA TEMPLE AT PANGAL.



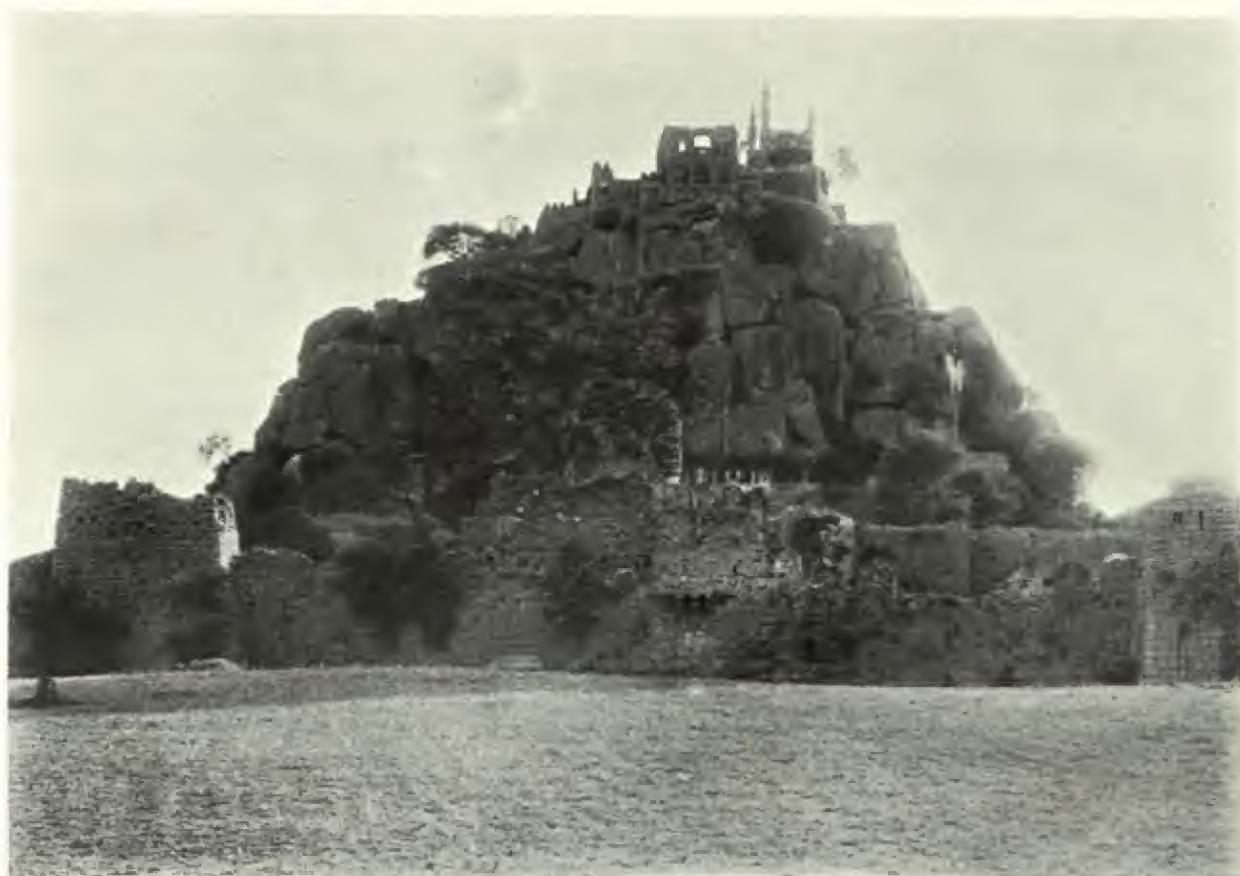


(a) ODE FORT AT ELANTHAL: KARIMNAGAR DISTRICT.



(b) SIKKIMARI GATE AT MAITHAN: KARIMNAGAR DISTRICT.





(a) OLD FORT AT ELGANDAL: KARIMNAGAR DISTRICT.

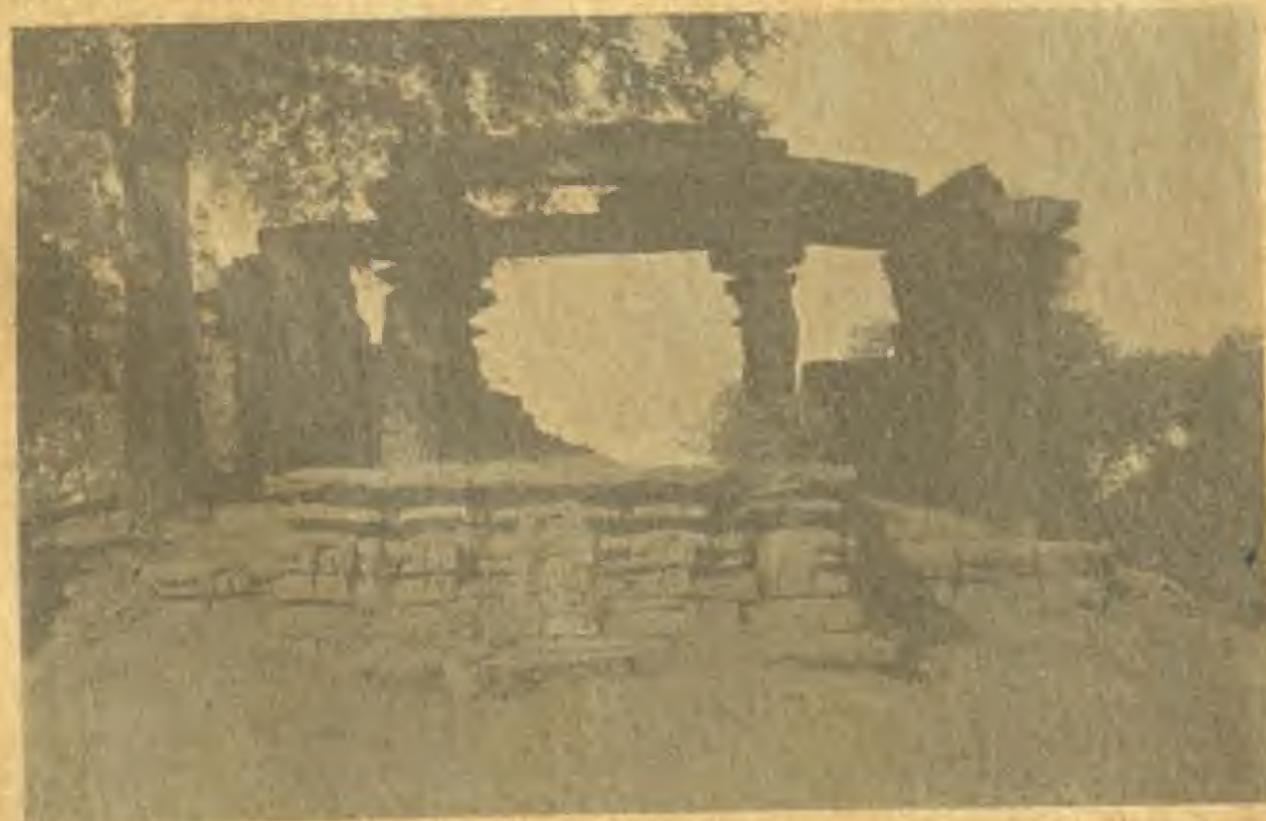


(b) SILESVARA GUDI AT MANTHANI: KARIMNAGAR DISTRICT.





(a) GAUTAMESHWARA TEMPLE ON THE BANK OF THE GODAVARI: MASTHANI, KRISHNAGAR DISTRICT.



(b) PORCH OF THE GAUTAMESHWARA TEMPLE.





(a) GAUTAMESHVARA TEMPLE ON THE BANK OF THE GODAVARI: MANTHANI: KARIMNAGAR DISTRICT.



(b) PORCH OF THE GAUTAMESHVARA TEMPLE.

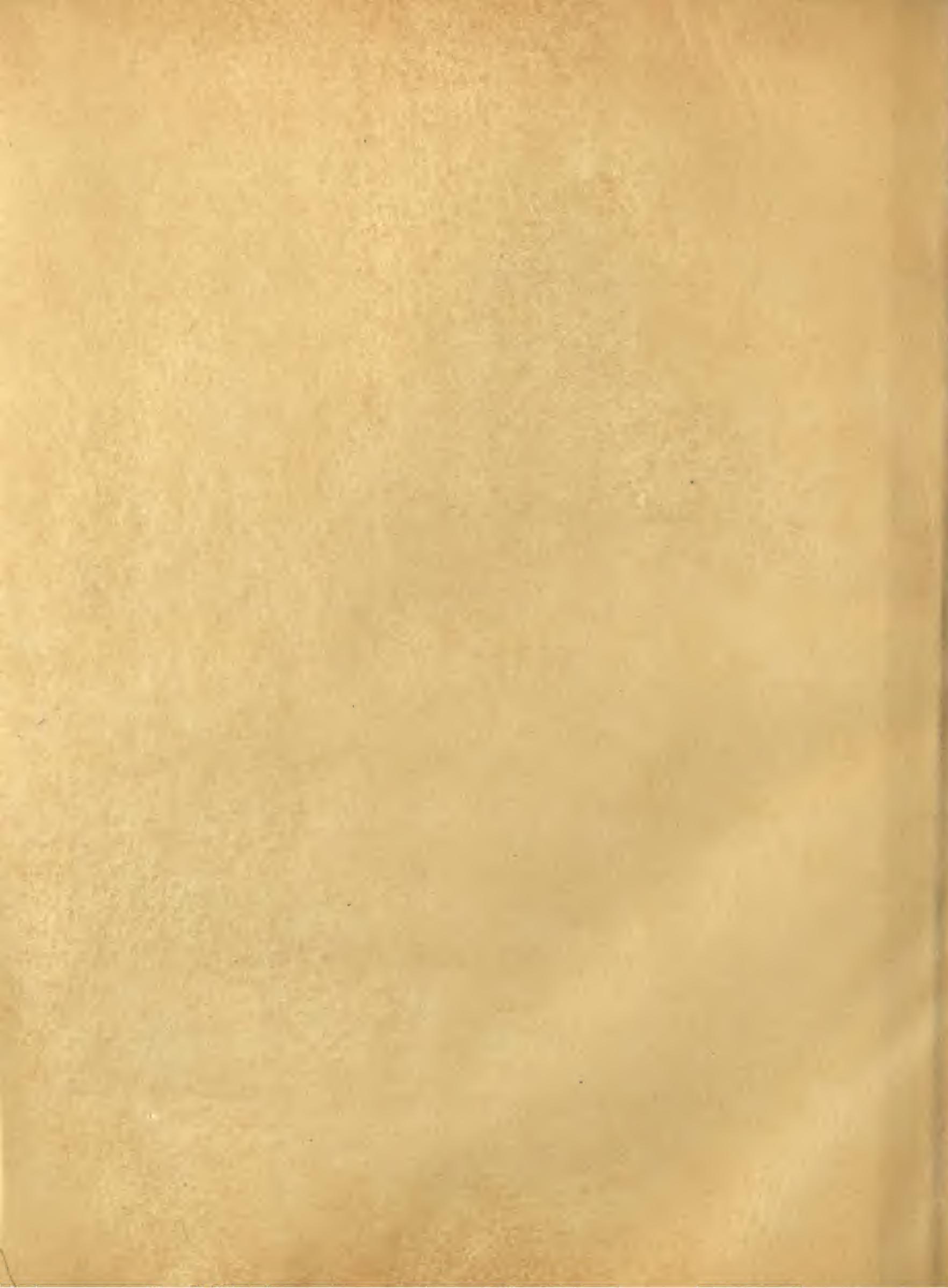




(a) RUINED VISHNU TEMPLE AT NAGPUR: KARIMNAGAR DISTRICT.



(b) SIVA TEMPLE AT NAGPUR: KARIMNAGAR DISTRICT.





(a) RUINED VISHNU TEMPLE AT NAGNUR: KARIMNAGAR DISTRICT.



(b) SIVA TEMPLE AT NAGNUR: KARIMNAGAR DISTRICT.





(a) MONOLITHIC PILLAR AT NALGONDA.



(b) SCULPTURE IN THE VISHNU TEMPLE AT PEDAMPET  
KARNATAKA DISTRICT.



(c) REMAINS OF THE SIVA TEMPLE AT PEDAMPET KARNATAKA DISTRICT.





(a) MONOLITHIC PILLAR AT NALGONDA.



(b) SCULPTURE IN THE VISHNU TEMPLE AT PEDAMPET:  
KARIMNAGAR DISTRICT.



(c) REMAINS OF THE SIVA TEMPLE AT PEDAMPET: KARIMNAGAR DISTRICT.



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